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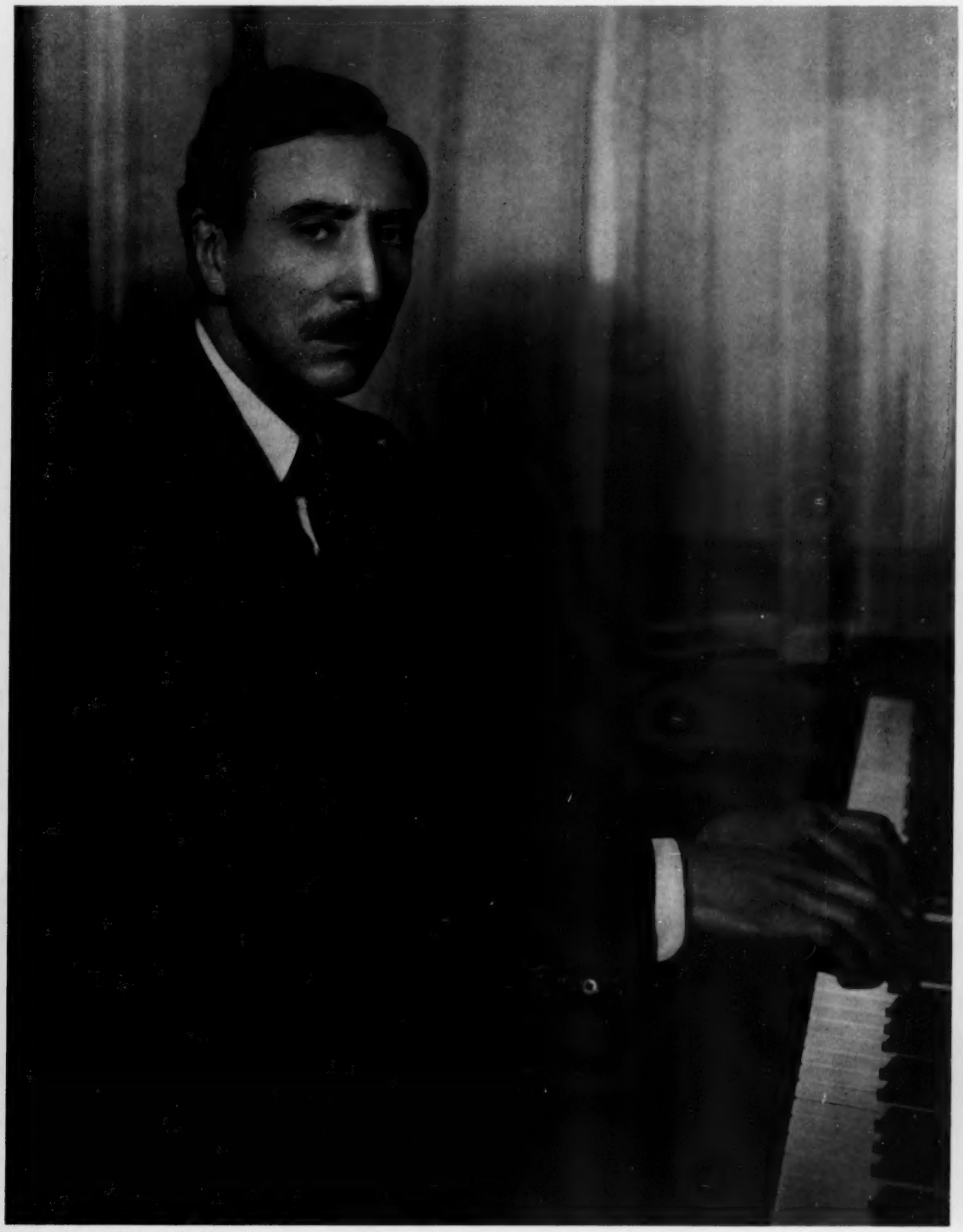


Photo by Herbert Mitchell, N. Y.

ERNEST SCHELLING

ELISABETH RETHBERG

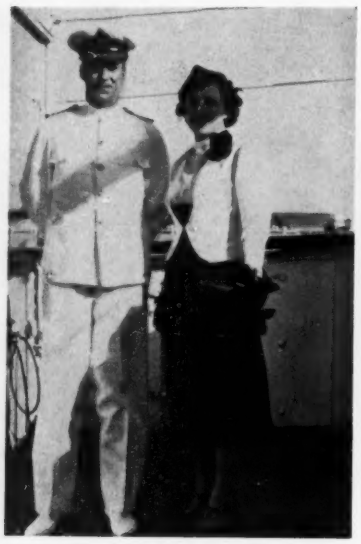
for the second time this season was called upon at the last minute to sing the role of Santuzza in Cavalleria Rusticana because during the Metropolitan Opera visit in Boston, illness prevented Rosa Ponselle from appearing at the Saturday matinee performance of that opera. Earlier this year Mme. Rethberg sang Santuzza on short notice, for the first time in nine seasons.

WILLARD MacGREGOR,

pianist, will be soloist under the baton of Dr. J. Warren Erb at New York University on April 28. In May Mr. MacGregor is to be heard in recitals in Georgia, including Atlanta and Macon.

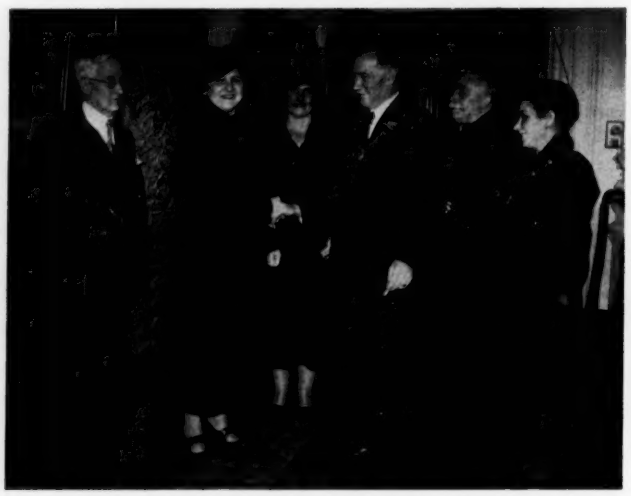
FELICE HAUBIEL

and junior group in The Composers Press Composition Recital at the Barbizon-Plaza Concert Hall, New York, April 18. (Photo by Alfred A. Cohn.)



VIRGINIA CASTELLE,

voice teacher of New York and Baltimore, recently was married to Captain Robert A. Clarke of the Canadian National Steam Ship Company of Halifax, N. S.



EMMA REDELL,

the American-Russian operatic and concert artist, being given the freedom of the city of Cardiff, South Wales, during her recent concert tour of Great Britain. Left to right: Sir David Morgan, the artist's host during her stay in England; Emma Redell; Lady Morgan; The Lord Mayor, Hon. Herbert Hiles; Alderman Thomas, and the Lady Mayoress. (Photo by H. T. Beach.)

SUSANNE FISHER

has been re-engaged for her third season at the Metropolitan Opera. This winter she appeared as Butterfly, Nedda and Marguerite. She also is to sing this summer in the Bartered Bride with the St. Louis Civic Opera.

KARIN BRANZELL

has signed a new two years' contract with the Metropolitan Opera Association. Mme. Branzell sailed on April 21 for Europe where she sings two Brangänes with Kirsten Flagstad and Lauritz Melchior during the Coronation season at Covent Garden, London. (Photo by Annamarie Heinrich.)

TWO SCENES FROM WPA FEDERAL MUSIC PROJECT PRODUCTIONS.

Left, Allen Wayne as The Barber; Wells Clary as Uberto, and the Two Pierrots in the English adaptation and version of Pergolesi's comic opera La Serva Padrona. Right, Margaret Stevenson as Cylindra and William Kurz as Electro, with members of the ballet, in The Romance of Robot, an American opera by Frederic Hart and Tilman Breiseth. Both had premiere performances on April 12 in the WPA Theatre of Music, New York. (Photo at right by Martin Harris.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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New York, Saturday
April 24, 1937

Hindemith and New Scores Feted at Coolidge Festival

Composer Makes American Debut as Viola Player in His Works During Washington Series—"First-times" by Fitelberg, Sessions, Chavez and Berezowsky Also Heard

By GERALD WINSLOW

WASHINGTON, D. C.—The American debut of Paul Hindemith, eminent composer, as viola soloist in his works and the premieres of several scores by international musicians were features of the eighth Festival of Chamber Music, given under the sponsorship of Elizabeth Sprague Coolidge at the Library of Congress, during the week of April 9.

The first evening was devoted to a program styled Baroque Music. Heard at this time was a trumpet sonata by Henry Purcell, The Bach Chromatic fantasy and fugue and three sonatas by Scarlatti for harpsichord, a Couperin work for harpsichord and strings, and two sonatas for small string combinations—one by Diessener and the other by Valentini.

The following morning (April 10) was given over completely to compositions of Paul Hindemith; a sonata for flute and piano performed by Georges Barrère and J. M. Sanroma; four songs by Frederick Jagel; sonata for viola played by the composer himself, a group of songs sung by the Motet Singers of the Dessoff Choirs of New York (Paul Boepple, conducting) and the sonata (No. 3) for piano played by Sanroma.

The same evening the South Mountain Quartet (Kathleen Parlow and Edwin Ideler, violins; Conrad Held, viola; William Willeke, cello), and Gunnar Johansen gave us the Beethoven quartet in E flat, the Brahms trio in B (op. 8) and the quartet in C minor by Kodaly.

The festival closed with afternoon and evening performance on April 11. Heard first in the day was the Coolidge Quartet, (William Kroll and Nicolai Berezowsky, violins; Nicolas Moldavan, viola; and Victor Gottlieb, cello). They played the first quartet by Roger Sessions; the Brahms quartet in B flat and the quartet (No. 4) by Jerzy Fitelberg. The evening program offered a chamber orchestra under the direction of Carlos Chavez and another viola solo by Hindemith in his concerto, Der Schwanendreher. Chavez conducted his concerto for four horns. An introduction and allegro by Nicolai Berezowsky was another novelty heard at this time.

ANCIENT MUSIC PROGRAM

The opening concert held much of historical interest and was rewarding in its own right as music. The Purcell trumpet sonata, from the original score in the Royal College of Music, London, was played by Leonard B. Smith, with accompaniment of strings and harpsichord. Alice Ehlers, a superbly gifted clavecinist, was effective in the Bach fantasy and fugue in three harpsichord sonatas by D. Scarlatti and in Francois Couperin's Parnassus, or the Apotheosis of Corelli, for harpsichord and strings. A Sonata a tre for two violins, cello and harpsichord, by Gerhard Diessener, and Giovanni Valentini's Sonata a cinque were interesting items of antiquarian value, as performed by an ensemble including the members of the Coolidge Quartet. The rare Couperin score is a programmatic suite and describes Corelli slaking his thirst at the founts of Olympus. The performances at this concert were of high competence.

HINDEMITH WORKS PRESENTED

Much interest centered in the appearance of Hindemith, who made his American debut on the second day in a program entirely of his works, playing his unaccompanied viola sonata. Composed in 1922, it has been previously heard in this country. The audience rose to greet the composer on his first appearance, and applauded long at the conclusion of the work. His playing was of notable directness and vitality, and there was no question of the authenticity of his reading. Other outstanding items on this program were the performance by Messrs. Barrère and Sanroma of the tuneful and exotic sonata for flute and piano; Mr. Jagel's resonant voices in four songs based on poems by Hölderlin, taxing in their vocal line; Mr. Boepple's conducting of the small chorus from the Dessoff Choirs of New York in four part-songs based on early German texts, which combined an antique modal flavor with atonal qualities and were well sung; and Mr. Sanroma's effective playing of the third piano sonata.

In the evening concert especial interest was roused by the South Mountain Quartet's playing of Kodaly's C minor quartet (op. 2), an early work of this composer which, although rather lengthy, has many pages of genuine folkloristic charm. The performances of the Brahms trio in B major and the Beethoven quartet in E flat (op. 127) held many effective moments as interpreted by Miss Parlow and Messrs. Ideler, Held, Willeke and Johansen.

(*Continued on page 9*)

Toscanini to Lead Pelleas

PARIS—According to reports circulated this week, Toscanini is to conduct Pelléas et Mélisande in the Theatre des Champs-Elysées, the performance to climax the series of theatrical and operatic representation which will be given here during the 1937 Exhibition.

I. S.

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By CÉSAR SAERCHINGER

LONDON.—Musical interest, like everything else here at present, is focussed on the Coronation. Covent Garden is being decorated for its Coronation Season, and rehearsals are going on daily; the B.B.C. is preparing for its Coronation broadcasts; the orchestras are looking forward to a gala season at a time when they are usually resting up. And the one musical publication that arouses general interest is Novello's Coronation Service, issued by royal privilege.

This imposing book of 143 pages contains all the music to be sung and played in Westminster Abbey on the historic day, as well as the words to be spoken. It is like an opera in which the parts of Archbishop, King, Priest and People are set out, to be acted by the actual characters. The music, which varies with the times, this year comprises works by Byrd, Tye, Gibbons, Handel, Boyce, Stanford, Wesley and Hubert Parry, also the following contemporary composers: Edward Bairstow, Walford Davies, George Dyson, William H. Harris and Vaughan Williams—a cross-section of British church music from Tudor times to the present.

Elgar is the one conspicuous absentee, probably accounted for by the fact that he was a Roman Catholic. Parry's anthem, I Was Glad, will be sung during the King's entrance; Vaughan Williams' Te Deum will close the three hours' service, except for the National Anthem. The Credo will be sung to William Byrd's music and the supreme moment of the putting on of the crown will be celebrated with the Confortare (Be Strong) of Walford Davies, the Master of the King's Musick. Handel's contribution is the setting of the traditional words from the first chapter of Kings (Zadok the Priest). Once only, for the Veni Creator Spiritus, does the service revert to the old plainsong melody. The editor of the Service is H. C. Colles, the eminent musical scholar and critic of the London Times.

This will be the first coronation ever broadcast to the world, and the music is therefore of paramount public interest. Sung by the Westminster Choir, augmented by the special choir of 400 voices trained for the occasion by Dr. Bullock, it ought to be of intense moment to listeners in America as well as here.

CORONATION COCKTAIL

A foretaste of the Coronation—a sort of musical cocktail, you might say—was provided at the final concert of the Royal Philharmonic Society, in the shape of a Flourish for Coronation by Vaughan Williams. For a mere "flourish," this was pretty elaborate, and those who expected a sort of glorified fanfare were in for a miniature oratorio lasting over a quarter of an hour. A full (and overflowing) orchestra, with extra brass, bells, organ, plus a chorus, did their best to create noise and excitement, but the constant adherence to fanfarinaceous figures began to pall after a while. The chorus sang words from the Bible, Chaucer and the Song of Agincourt, ending in a sort of anthem to the words, O Prince, Desire to Be Honorable. This is "occasional" music with a vengeance, and not exactly Vaughan Williams at his best.

The concert, which was broadcast, completed the society's 125th season, and was attended by the Duke and Duchess of Kent. The rest of the program included Bax's lively Overture to a Picaresque Comedy,

(*Continued on page 28*)

Metropolitan Adds Twelve Singers

Nine Americans Included among New Vocalists for Spring Season Opening May 3—Rabaud's Marouf and Damrosch Work Are Projected Novelties

The engagement of twelve new singers for the Metropolitan Opera Spring Season, to open May 3, has been announced by Lee Pattison, director of the series. Among the new artists are nine Americans. The list of newcomers includes four sopranos; Nancy McCord, previously active in light opera; Margaret Daum, who sang the title role in the Curtis Institute production of Menotti's Amelia al Ballo; Maxine Stellman, heard in Juilliard School opera productions and one of the winners of this year's Metropolitan Radio Auditions; and Helen Traubel, a St. Louis artist who has sung in opera and with orchestras, including an appearance at the New York Stadium.

Two new mezzo-sopranos are Maria Matyas, a member last autumn of the Chicago City Opera; and Jennie Tourel, born in Montreal, who has appeared at the Paris Opera-Comique. Five baritones have been engaged: Donald Dickson, who sang the title role in Garrick, the Stoessel-Simon opera recently premiered at the Juilliard School; Ernst Fischer, German singer; Robert Nicholson, born in Australia; Rocco Pandiscio, Italian artist, heard with other companies in New York and on tour; Thomas L. Thomas, young American, winner of the Metropolitan Radio Auditions; and Robert Weede, a singer from Baltimore.

The conductors from the series again include Gennaro Papi and Wilfred Pelletier, while Karl Riedel joins the summer conducting staff, and Leo Kopp is to be an assistant The stage director will be Desire Defrere; the chorusmaster, Fausto Cleva. The American Ballet again appears.

The cast for Faust on the opening night, May 3, will include Hilda Burke as Marguerite, Sydney Rayner as Faust, Leon Rothier as Mephistopheles and Mr. Dickson as Valentine. The cast for La Boheme on May 5, has not yet been announced. In Il Trovatore on May 7, Bruna Castagna will sing Azucena, with Arthur Carron as the prob-

(*Continued on page 9*)

Buenos Aires Colon Opera Announces Season's Plans

Seven Local Premieres Feature Repertoire—Serafin and Kleiber to Conduct—Faulty American Short-Wave Reception—Strauss Cycle under Fitelberg

By JORGE M. WHITE

BUENOS AIRES.—The general plans for the forthcoming Colon Opera season are already announced, and there seems no doubt that the Argentine capital will be again the center of magnificent lyric fare.

The new general director, Floro Ugarte, returned from Europe after settling the engagements of the conductors and singers. He states that the official opening of the season (to last about five months) will take place on May 21 with the local premiere of Alfano's Cyrano di Bergerac. The other novelties are Lucrezia and Gli Ucelli by Ottorino Respighi; L'Illustre Fregona by Laparra; a national work, Siripo by Felipe Boero. Also Monteverdi's Orfeo and Gluck's Iphigenie en Tauride will be heard for the first time in Buenos Aires. The conductors appointed are Tullio Serafin (to lead the Alfano premiere); Erich Kleiber for the German operas; and Ferrucio Calusio.

The vocal roster including several new singers, lists Mmes. Anny Konetzni, Vina Bovy, Victoria Ursuleac, Maria Caniglia, Franca Somigli, Margherita Carosio, Editha Fleischer, Isabel Marengo, Lucienne Anduran, Fanny Anitua, Gianna Pederzini, Sara Cesar, Hina Spani, Amelia Conte, Lydia Kinderman, Concepcion Velazquez, Yolanda di Sabato; and Messrs. Giacomo Lauri-Volpi, Max Lorenz, Koloman Von Pataky, Camil Rouqetty, Pedro Mirassou, Bruno Landi, Carlo Galeffi, Victor Damiani, Jaro Prohaska, Marthial Singer, Marcelo Urizr, Joel Berglund, Giacomo Vaghi, Ivar Andresen, Julius Gutmann, Karl Laufkötter, Vittorio Bacciatto, Pierre Froumenty, Felipe Romito and Fidel Aiello.

Regular repertoire embraces Aida, Faust, Carmen, Trovatore, Falstaff, Rigoletto, Hänsel and Gretel, Tosca, Tannhäuser, Fidelio, Mignon, Meistersinger, Maria Egiziaca (Respighi), Sadko and Coq d'or.

Scenery will be under the accomplished direction of Hector Basaldua. Lothar Wallerstein, Marcelo Govoni and Carlo Piccinato are the *régisseurs*.

Ballets will be staged by Serge Lifar, offering Daphnis et Chloe, Icaro, Lac, etc.

(*Continued on page 28*)

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

Chavez and Milstein Stir Cleveland, Metropolitan Opera Plays to 10,000

Mexican Conductor Directs Orchestral Concerts—Children's Programs to Be Led by Ringwall—Coq d'Or, Cavalleria Rusticana and Tristan Applauded

CLEVELAND, O.—The last in the series of guest condutcors at the helm of the Cleveland Orchestra was the dynamic Carlos Chavez of Mexico. Conducting *sans* score, *sans* baton, even without a desk, Mr. Chavez from the very first captured his audience by demonstrating his fine musicianship in such classics as Cherubini's Anacreon overture and Johann Christian Bach's delightful Haydnesque sinfonia in B flat major. These were projected with a charming simplicity of style. The more elusive atmosphere of the moderns found an equally adept interpreter in the Mexican conductor; notably Debussy's La Mer in cool pastel colors. In the closing De Falla ballet suite drawn from the Three Cornered Hat, the conductor gave full sway to the Southern rhythmic swing and brought down the house, which cheered its approval of the evening's offerings. The soloist on this occasion was Nathan Milstein, who devoted his efforts to and was duly given an ovation for his superb interpretation of the Goldmark violin concerto—a grateful work for the artist, but rhythmically somewhat monotonous. The orchestra was in full accord and Mr. Milstein responded with a Paganini etude as an encore.

RINGWALL CONDUCTS

The associate conductor, Rudolf Ringwall, wielded the baton for the nineteenth pair of concerts, and in accordance with the calendar —but not the weather—chose a program for the glorification of spring. Schumann's exquisitely refreshing second symphony, in the German master's happiest mood, was played with zest and relish. Delius, unduly neglected in our concert halls here, was represented by his lovely impressionistic tone pictures—Summer Night on the River and On Hearing the First Cuckoo in Spring. Both compositions were delicately performed and brought conductor and orchestra enthusiastic acclaim. This concert was brought to a stirring close by Dohnanyi's Ruralia Hungarica.

CHILDREN'S CONCERT SERIES

During the first two weeks of April, Mr. Ringwall carries out his elaborate program of children's concerts, when 25,000 school children attend eleven concerts at Severance Hall, especially arranged for three different grades of students. Future symphony audiences are being raised and prepared in this manner; no other propaganda would be nearly so effective. The program for the little folks consists of Mendelssohn's Midsummer Night's Dream music and Schumann's Kinderscenen; an all-American program (MacDowell, Carpenter, Arthur Shepherd, Giffes, Schelling and Ferde Grofe) comprises the fare for the young people; and a program, labelled Pretentious, consists of Haydn's Toy Symphony, Quilter's Children's Overture, Scarlatti's Cat's Fugue, Purcell's suit and Humperdinck's prelude to Hänsel und Gretel.

METROPOLITAN OPERA OPENS TO CAPACITY AUDLENCE

Capacity, referring to Cleveland's Public Auditorium, means 10,000 people, who gathered expectantly to hear America's great operatic institution for the first time after an interval of five years. As these lines are being written, the first two nights of the six-day engagement have been presented. The double bill of Coq d'Or and Cavalleria Rusticana, with such luminaries as Lily Pons and Rosa Ponselle in the stellar roles, opened the festival. Gorgeous, as to spectacle and color, but entirely out of place in so huge an auditorium, the Rimsky-Korsakoff fanciful creation was none the less relished by those who were fortunate enough to see and hear. Thelma Votipka, the young Clevelander, sang the music of the bird beautifully; Ezio Pinza was a splendid buffoon king; Lily Pons was a lovely sight and dispensed the florid roulades of her rôle with ease. The Mascagni opus, with opulent-voiced Rosa Ponselle, fared better as to audibility. It suffered somewhat through the dragging tempi which the conductor, Gennaro Papi, employed. However, applause was warm.

TRISTAN IS FEATURE

Tristan and Isolde was the production of the second evening, which brought Kirsten Flagstad and Lauritz Melchior, Karin Branzell, Julius Huehn and Emanuel List. How can one describe 10,000 people, rising in their seats, shouting and cheering? Such glorious singing, such royal bearing, such convincingly dramatic portrayal as Mme. Flagstad offered, beggars description. If only Wagner could have heard this performance. Beautiful, too, was the Brangäne of Karin Branzell. List, Huehn were marvelous in both voice and action. It is to be deplored that Melchior did not measure up to his usual fine form—perhaps he was indisposed. The stage settings were beautiful and expressive in the extreme. Artur Bodanzky was given an ovation after the second act, although the orchestra left much to be desired in tone quality, in accuracy and brilliance of execution. Bodanzky was at all times master of the score, but his players seemed not to respond.

The remainder of the week is to bring Faust, Aida, Mignon, Lohengrin, Carmen and good old Trovatore. R. H. W.

Cincinnati Premieres Symphony by Kelley

Ballet Russe Appears with Ensemble in Notable Series—Conservatory of Music Celebrates Seventieth Anniversary

CINCINNATI, O.—As telegraphed to the Musical Courier last week, the world premiere of Dr. Edgar Stillman Kelley's new work, Gulliver, His Voyage to Lilliput, a symphony in four movements, presented by the Cincinnati Symphony Orchestra under the masterly baton of Eugene Goossens on April 9, proved a triumphant success.

Mr. Goossens revealed his gift as a musician and conductor, bringing to his interpretation a complete understanding of the composer's music with as keen a sense of humor and appreciation of Gulliver as that of Dr. Kelley.

According to the composer's notes prefacing the score, the symphony opens with a brief prelude suggesting the operations of the Paleontoscope, whose object is to reveal visions of the past. A suggestion of the sea brings us the Gulliver theme, rugged, jovial, introduced by bassoons, French horns and cellos. The storm begins, roars on; there is a crash, shipwreck. The second movement, On a Strange Island; Gulliver Sleeps and Dreams, leads directly into the third movement, Approach of the Lilliputians and Capture of Gulliver.

The section is one of the charming bits of orchestral music and is cleverly worked out. The little people arrive to the music of their tiny trumpets playing the Glibdrib, or national anthem. Then they are busily engaged in binding up this man-mountain with their gossamer threads. The music here is in the form of an ingenious fugue on the Glibdrib motive, and we hear the tiny hammers driving in the stakes and nails. There is a variation of the Gulliver theme, the various themes are given in inversion, counter themes appear in which we hear the Lilliputians scampering about, and the end is a very delicate passage.

The fourth movement, On Board the Merchantman, presents a sailor's hornpipe in cleverly worked out orchestral figures, rich and unusually scored. Gulliver is spied, a cannon fired in salute, and he is rescued. A broad and full treatment of the sea and the Gulliver themes brings this delightful work to a close.

The orchestra entered into the spirit of the composition and played brilliantly. A capacity house broke into tumultuous applause for composer, conductor and orchestra. Dr. Kelley was called upon for a speech and was presented with a laurel wreath by Mrs. R. A. Herbruck, president of the Ohio Federation of Music Clubs.

Goossens planned a very interesting program as a setting for this new work; the Brahms Academic Festival, which set the jolly mood, then the Brahms concerto (No. 1) in D minor in which Severin Eisenberger was heard to advantage as the pianist. The close of the program was the prelude to Die Meistersinger.

BALLET LISTS

Decidedly, it is not always permitted to witness a great ballet danced to music played by a great orchestra. Cincinnati enjoyed this distinction recently when the Cincinnati Symphony Orchestra, under Eugene Goossens' direction, presented Col. W. de Basil's Ballet Russe in four joint performances that drew the S. R. O. sign early in the ticket sale.

Symphonie Fantastique, music by Berlioz and choreography by Leonide Massine, proved the major work of the repertoire as well as a fine vehicle for Massine's talent as a dancer. He was ably supported by Irina Baronova as The Beloved.

Scuola di Ballo, a highly diverting novelty, ably danced, proved popular, as did the old favorites, Le Lac de Cygnes, Marriage d'Aurore, Les Sylphides, and Spectre de la Rose. Of the spectacular numbers, Prince Igor, Scheherazade and La Boutique Fantasque aroused storms of applause. Cimarosiana, Le Beau Danube, Petrouchka and L'Après-midi d'un Faune, the last two conducted by Goossens, fulfilled the schedule.

It would be difficult to single out one or two of the dancers, as all principals were superb in their work, but, besides Massine, the following seemed outstanding; David Lichine, Alexandra Danilova, Irine Boronova, Paul Petroff, George Zoritch, Dimitri Rostoff, Tamara Grigorieva, Vera Nelidova, Marc Platoff, Tatiana Riabouchinska, Eugenie Delarova and Yura Lazovsky.

Sidonie Goossens, daughter of Mr. Goossens, scarcely past her fourth birthday, was so captivated with this ballet last year that she was promised a part if she would study her dancing faithfully. She won this coveted boon and made her debut as the youngest Russian child in La Boutique Fantasque, dancing gravely to the measures of the Rossini music with much composure.

Vladimir Bakaleinikoff directed Prince Igor; Efrem Kurtz and Antal Dorati alternated as directors of other ballets, while Eugene Goossens directed Symphonie Fantastique (Berlioz), La Boutique Fantasque (Rossini), Petrouchka (Stravinsky), L'Après-midi d'un Faune (Debussy), and Scheherazade (Rimsky-Korsakoff), in a manner that bespoke him master also of the art of Ballet.

The music played by the Cincinnati Symphony Orchestra added appreciable interest to the performances and the double attraction doubtless was responsible for the sold-out houses.

SEVENTIETH ANNIVERSARY OF CONSERVATORY

The Cincinnati Conservatory of Music celebrated its seventieth anniversary with a week of special events of which the highlight was the world première of Dr. Edgar Stillman Kelley's new work, Gulliver Symphony, presented by the Cincinnati Symphony Orchestra under Eugene Goossens.

Miss Bertha Baur, president emeritus, unable to attend all the events because of an automobile accident which kept her in the hospital until the day before the opening event, was the recipient of congratulatory messages from almost every part of the country. Distinguished visitors came to pay tribute to this fine institution, which was founded in 1867 by Clara Baur. Officers of the National and Ohio Federations of Music Clubs were present during the week and participated in the social events. M. O.

VLADIMIR GOLSCHMANN, one of the conductors at the Lewisohn Stadium, New York, this summer. Mr. Golschmann, making his Stadium debut conducts for the first two weeks of the season, beginning June 23. He is conductor of the St. Louis Symphony Orchestra.

Portland, Ore., Plans Outdoor Concerts

Symphonic Series to Be Led by Five Conductors—James J. Richardson Appointed Manager of Orchestra —Schoop Ballet and St. Olaf Choir in Visits

PORTLAND, ORE.—Another series of open-air symphony concerts, latterly referred to as being a possibility for next summer, is now a certainty. Engaged to direct the Portland Symphony Orchestra for the series, which will open in the Multnomah Civic Stadium in July, are: Erno Rapee, conductor of the General Motors concerts; Michel Piastro, concert master of the New York Philharmonic Orchestra; Lajos Shuk, conductor of the Buffalo Philharmonic Orchestra; Efrem Kurtz, conductor of the Monte Carlo ballet; and Vladimir Bakaleinikoff, conductor of the Louisville Symphony Orchestra. Bakaleinikoff will open the series July 12. There will be six concerts, to be given on Monday nights through the season.

Rapee has been engaged to conduct twice, only July 19 and 26, and each of the other conductors once. It has also been intimated that solo artists are to be engaged for each of the concerts. One of the attractive features of the series will be a joint performance of the orchestra with the William F. Christensen Ballet, to be directed by Kurtz.

NEW ORCHESTRA MANAGER

The formal announcement of the summer series came shortly on the heels of the statement that James J. Richardson, who managed the Stadium concerts last summer, had been appointed manager of the Portland Symphony Orchestra. He succeeds Mrs. M. Donald Spencer, who recently retired after directing the affairs of the orchestra for nineteen years. Mr. Richardson will continue as manager of the Multnomah Amateur Athletic Club and of the Multnomah Civic Stadium.

SCHOOP BALLET DIVERTS

The Trudi Schoop Comic Ballet presented its new laugh riot in the Public Auditorium on March 22, under the auspices of the Ellison-White bureau. The Blond Marie, comic ballet in eight scenes, which was the vehicle for Miss Schoop's return appearance, proved to be the "surprise package" of the season. The troupe was presented as a post-season attraction, and came the day after the close of the annual spring season of opera by the San Carlo company. Despite the strong counter attraction, the ballet drew a large audience. The Blond Marie thoroughly resolved any lingering doubts as to whether high comedy can be successfully wedded to standard ballet technic.

ST. OLAF CHOIR CONCERT

Another large audience assembled in the Auditorium on April 6 to hear the St. Olaf Lutheran Choir of Northfield, Minn., and heard probably the best exhibition of *a cappella* singing staged here since the last visit of the Don Cossacks. The St. Olaf singers had not been presented in Portland for about ten years and their return was warmly applauded. D. L. P.

NBC Artists Service Appoints Eric Simon European Representative

The appointment of Eric Simon as European representative for concert talent was announced recently by George Engles, managing director of NBC Artists Service.

In this position Simon will promote the European appearances of American artists and direct arrangements for bringing new European artists to the United States under NBC sponsorship. Mr. Simon sailed for Europe on the SS. Normandie early in April and will spend the summer looking for new talent in addition to assisting with the current European activities of such NBC artists as Kirsten Flagstad, Gina Cigna and Kerstin Thorborg.

Mr. Simon has for many years been European representative of the Metropolitan Opera Association. Among the artists whose affiliation with the Metropolitan he has been instrumental in arranging have been Kirsten Flagstad, Gertrud Wettergren, Marjorie Lawrence, Lauritz Melchior, Gina Cigna, Kerstin Thorborg, Rene Maison and Emanuel List. Mr. Simon, as a member of the Paris booking agency of Organization Artistique Internationale, has arranged European concert tours for artists from America, including Dusolina Giannini, Efrem Zimbalist, Mischa Levitzki and Marian Anderson.

Stokowski Ensemble Introduces Works of Chavez and Five American Composers

Chamber String Simfonietta Led by Sevitzky Concert for Juveniles—Stradivarius Quartet and Ornstein Appear—Conservatory of Music Faculty Program

PHILADELPHIA.—The Philadelphia Orchestra concerts of April 9 and 10, with Leopold Stokowski conducting, held several unfamiliar numbers. First was the Indian Symphony by Chavez, based upon authentic melodies of the Indians of Mexico. The symphony abounds in the use of percussion instruments, usual and unusual. It holds interesting, pleasing parts, and some rather repetitious pages. On the whole, it was well received.

Following the symphony came Five Short American Compositions—Valley Forge by Robert Elmore; Montage by Raksin; Negro Chant by Roderick White; fugue by Paul Nordoff; and Courthouse Square by Burrill Phillips. These were of especial interest, as several of the young composers are well known in Philadelphia. Robert Elmore is an organist here, and studied composition with Harl McDonald of the University of Pennsylvania; Paul Nordoff studied here with the late D. Hendrik Ezerman, later with Olga Samaroff Stokowski and with Rubin Goldmark at Juilliard School; while David Raksin studied at the Curtis Institute of Music and also with Harl McDonald. Their works were cordially received, in particular Mr. Elmore's work, which is exceptionally fine music excellently scored. Mr. White, a native of California, on the Eastman School of Music faculty, wrote a moving bit in the Negro Chant. Mr. Phillips, also on the faculty of the Eastman School of Music, pleased with his Courthouse Square.

The Polovetzian Dances from Borodin's Prince Igor were given with that electrifying brilliance which Dr. Stokowski lends to such works. Sacro Monte by Turina, orchestrated by Lucien Cailliet, was followed by Charles O'Connell's version of Debussy's Canope. Both orchestrations were cleverly done, and the numbers beautifully played. Debussy's Afternoon of a Faun was exquisitely played, arousing enthusiasm which was rewarded by three encores, the lovely Clair de Lune of Debussy, and two Chopin works in unusual orchestral dress.

CHILDREN'S CONCERT OF CHAMBER STRING SIMFONIETTA

The ninth annual Children's Concert was given by the Philadelphia Chamber String Simfonietta, with Fabien Sevitzky conducting on April 10 in the ballroom of the Bellevue-Stratford. Mr. Sevitzky is informal and happy in his treatment of his youthful audience, as well as clever in selecting a program which will be interesting and instructive under his impeccable leadership. The first number was the Old Bachelor Suite by Purcell, with its rhythmic dance forms. Next came an astoundingly fine performance of the Haydn piano concerto in D major, by Gary Graffman, who is only eight years old. His playing was crystal clear and revealed an apparent understanding of the musical content as well. He was uproariously received and recalled. The Junior Westminster Choir of Princeton, trained by Ira Hedgpeth, did fine singing in three numbers—A Song in Praise of the Lord of Heaven and Earth by Franciscus Nagler; Prayer of the Norwegian Child by Richard Kountz; and My Heart Ever Faithful by Bach, with the simfonietta accompanying. Three songs for the audience came next—A Riddle, Grandma Grunts, and America! America! Saint-Saëns' Animals' Carnival was excellently done with Barbara Elliott and Arnold Pomerantz as pianists. There were also picture slides of some of the animals to enliven the performance for the youngsters. After the announcements of prize awards, another surprise was awaiting in the form of a group of children with miniature instruments playing with the simfonietta in Dubensky's Italian Overture. The large group of children attending these concerts attests their great popularity.

STRADIVARIUS QUARTET AND LEO ORNSTEIN

The Stradivarius Quartet (consisting of Wolfe Wolfinsohn, and Alfred Pochon, violins; Marcel Dick, viola; and Iwan D'Archambeau, cello) with Leo Ornstein gave its second concert within a few weeks on April 12 in the Academy of Music Foyer before a large and enthusiastic audience.

The program included Mozart's quartet in F major (Köchel 590), which was beautifully played; Ornstein's sonata for cello and piano (op. 52) performed by the composer and Mr. D'Archambeau with artistry; and the César Franck quintet for piano and strings. Some of the finest playing of the evening was done in this work.

FACULTY CONCERT OF CONSERVATORY OF MUSIC

The third and final faculty concert of the series given by the Philadelphia Conservatory of Music took place on April 12 at the Ethical Society Auditorium before an overflow audience.

Maria Ezerman Drake and Allison R. Drake offered excellent two-piano work in the prelude and fugue in C minor by Bach in the Bauer arrangement, and later in numbers by Rachmaninoff, Tailleferre, Infante and Nordoff. Clyde R. Dengler, tenor, exhibited musicianship in his singing of songs by Lalo, Strauss, Grief, Arne, Kellogg, Bury and Ward-Stephens, with the valuable assistance of Allison R. Drake as accompanist. Edna Phillips, harpist, who was scheduled to appear, was ill and in place of one of her groups, her recording of Danse Sacré et Danse Profane by Debussy with the Philadelphia Orchestra was played, while in place of her second group, Elsa Hilger, cellist, repeated the Haydn concerto which she so successfully played at the previous faculty recital.

M. M. C.

Coolidge Festival

(*Continued from page 7*)

FITELBERG AND SESSIONS NOVELTIES

The final day saw a large gathering and much anticipation for the several novelties presented. In the afternoon were heard new quartets of Roger Sessions (his first) and of Jerzy Fitelberg (his fourth), the latter score winning the Coolidge Prize of 1936. The Sessions is a carefully constructed opus, marked by the pronounced gifts for contrapuntal development and form of this composer. There are clarity of design and inexorable logic in its structure. The expert performance by the Coolidge Quartet brought a cordial reception, with cheers.

The Fitelberg score is in one movement and includes a theme, variations and fugue, written with much spirit and richness of instrumental color. This is a dramatic work and despite its considerable length an arresting one, enthusiastically received. At the same concert there was lovely playing in the Brahms quartet in B flat, which provided a romantic leaven for the somewhat strident modern idiom. The players had a deserved ovation.

HINDEMITH, CHAVEZ AND BEREZOWSKY WORKS INTRODUCED

The final list brought the event which climaxed the festival, Hindemith's playing of the solo part with a small orchestra under Carlos Chavez of his Der Schwanendreher, a concerto for viola vased on old German folk-songs. The three sections include a final set of variations of pronounced originality. The composer played with authority and much effect, and Mr. Chavez conducted the exacting work ably. As the piece was later performed by the composer with the New York Philharmonic Orchestra, extended criticism will be reserved for that occasion. The program also included the first performance of Chavez' concerto for four horns, with Messrs. Puletz, Shapiro, Schneiderman and Ferazza as the soloists—a work of much ingenuity, forcefully and originally written.

The introduction and allegro by Berezowsky was the most fervently received work of the evening, less substantial than some of his other recent compositions but endowed with spontaneity and a certain lyrical quality. The composer was called to the stage for an ovation at the end. A sinfonia (No. 4) by A. Scarlatti was rather conventional music of its period, while a Haydn notturno proved a spirited, jolly composition. As a whole, this was an engrossing concert and was splendidly effective in its performance.

Throughout the festival, which was attended by a distinguished invited audience, including diplomatic representatives of various countries, there was a demonstration of the affectionate esteem in which Mrs. Coolidge, its patroness, is held.

JOAN PEEBLES,

contralto, sang Dido in Purcell's opera Dido and Aeneas at New York University on April 14 and 17 under the baton of Martin Bernstein. (Photo by Josephine Rossi.)

Philadelphia Orchestra Opens Second Countrywide Tour

Following the Philadelphia Orchestra's broadcast over the WABC-Columbia network on April 16, the organization embarked on an extended concert tour of the United States and Canada. The Philadelphia Orchestra will return to Columbia's Friday night series on May 28.

In the meantime, the association of banks, sponsoring the Friday night presentations, has engaged the services of five other major symphony orchestras for the series while the Philadelphia Orchestra is on tour. These five guest orchestras include the New York Philharmonic, which has never before appeared on a sponsored broadcast.

The group of orchestras comprise the Cincinnati Symphony, conducted by Eugene Goossens, on April 23; the San Francisco Symphony, under Pierre Monteux on April 30; the New York Philharmonic, led by Alexander Smallens, on May 7; the National Symphony Orchestra, under Hans Kindler, on May 14, and the Rochester Symphony, led by Jose Iturbi, on May 21.

Up to the time of its concert tour, the Philadelphia Orchestra, led by Leopold Stokowski and Eugene Ormandy, made twenty-three appearances on the Friday night series over CBS since the first broadcast on November 13.

The extended tour of the Philadelphia Orchestra began in Atlanta, Ga., on April 20. With Ormandy and Iturbi conducting, the other cities to be visited are Nashville, Tenn.; New Orleans, Memphis, Little Rock, St. Louis, Tulsa, Dallas, El Paso, Los Angeles, San Francisco, Salt Lake City, Denver, Kansas City, Des Moines, Minneapolis, Milwaukee, Ann Arbor, Toledo, Toronto and Montreal, in Canada, and Northampton, Mass., the home of Smith College.

The orchestra arrives in White Plains, New York, on May 20. There it plays for two days, under the direction of Hugh Ross, of the Schola Cantorum of New York, before it returns to Philadelphia on May 23. Its homecoming concert of May 24 will be conducted jointly by Ormandy and Iturbi. The Philadelphia Orchestra's return to the WABC-Columbia air-lanes on May 28 is under the direction of Eugene Ormandy.

Bearns Prizes Award to Roland J. Leich and John St. Edmunds

The 1937 Joseph H. Bearns first prize of $1,200 for composition has been awarded to Roland J. Leich, for his string quartet in D flat major, according to an announcement made at Columbia University. The second prize of $900 was won by John St. Edmunds of San Francisco for a group of songs. Mr. Leich, who is twenty-six years old, won the second Bearns Prize in 1933 and also the Lauber award in Philadelphia. He was born in Evansville, Ind., attended the Gunn School of Music, Chicago, and was graduated from Dartmouth College, where he is now an instructor in music. In 1933 he was graduated from the Curtis Institute of Music. Mr. St. Edmunds is a native of San Francisco, and studied at the College of the Pacific, Stockton, Cal., and at the University of California. The jury of award consisted of Daniel Gregory Mason, MacDowell Professor of Music at Columbia University, chairman; Professor Seth Bingham, of Columbia; James Friskin, of the Institute of Musical Art; Adolfo Betti, former leader of the Flonzaley Quartet, and Dr. Hans Weisse, of the Columbia department of music.

Metropolitan Spring Opera Plans

(*Continued from page 7*)

able choice for Manrico. Smetana's The Bartered Bride will be given in English at the first matinee, May 8, with the same cast as last spring except that Hilda Burke will sing Marie instead of Muriel Dickson, who is not appearing in this series. The opera for Saturday night has not yet been announced.

TWO NOVELTIES SCHEDULED

Walter Damrosch will conduct the first performance of his opera, The Man Without a Country, on May 12. Later performances will probably be under Mr. Pelletier. The principals are Arthur Carron as Philip Nolan, Helen Traubel as Mary Rutledge, Joseph Royer as Aaron Burr and Norman Cordon as the officer presiding at Nolan's court-martial.

Henri Rabaud's opera Marouf will be given here for the first time in English during the week beginning May 17, with Mario Chamlee in the title role of the Cobbler of Cairo and Nancy McCord in the principal soprano role. The English version is the work of Madeleine Marshall, one of the authors of the English Bartered Bride, and George Mead, who wrote the translation of Mr. Menotti's libretto for his Amelia al Ballo. The third week may also offer Lohengrin with Miss Traubel as Elsa.

The season is to run for four weeks, last year's length, with a possible extension if public patronage warrants it.

COMPLETE LIST OF SINGERS

The list of singers engaged is as follows:

Sopranos: Josephine Antoine, Rose Bampton, Natalie Bodanya, Hilda Burke, Margaret Daum, Margaret Halstead, Nancy McCord, Ruby Mercer, Jarna Paull, Maxine Stellman, Helen Traubel, Thelma Votipka.
Mezzo-sopranos: Lucielle Browning, Bruna Castagna, Anna Kaskas, Maria Matyas, Jennie Tourel.
Tenors: Arthur Carron, Mario Chamlee, Nicholas Massue, Lodovico Oliviero, George Rasely, Sydney Rayner, Armand Tokatyan.
Baritones: George Cehanovsky, Louis D'Angelo, Donald Dickson, Wilfred Engelman, Ernst Fischer, Carlo Morelli, Robert Nicholson, Rocco Pandiscio, Joseph Royer, Thomas Thomas, Robert Weede.
Bassos: Norman Cordon, John Gurney, Leon Rothier.

The assistant conductors are Riccardo Dellera, Antonio Dell'Orefice, Leo Kopp, Giacomo Spadoni and Vittorio Trucco.

Hindemith Children's Opera Performed at MacDowell Club

An engaging Sunday afternoon program at the MacDowell Club, New York, included Moussorgsky's piano suite, Pictures from an Exhibition, played by Heida Hermanns as an introduction to Let's Build a Town, a musical play for children by Paul Hindemith. The latter was presented by young people of various ages, under the musical and stage direction of Miss Hermanns, with choreography by Ruth Moltke, and scenery by Kate Steinitz. A chamber ensemble composed of Harry Shub and Paul Moltke, violinists; Youry Bilstein, cello; Milton Wittgenstein, flute; David Weber, clarinet, and Leonard Sharrow, bassoon, performed the Hindemith score.

The play was done in English, its several scenes portraying various episodes of work and play in the life of city-dwellers. Especial credit is due Miss Hermanns, who introduced modern methods of teaching music by ear at the Hoch Conservatory in Frankfort and is also a gifted pianist, for her spirited direction of the work. Miss Moltke, an exponent of the Wigman school, devised attractive dancing figures, and the scenery of Miss Steinitz was suggestive through the use of simple, symbolic means. The audience was heartily appreciative.

R. M. K.

Fifteenth Anniversary Season for Schelling Children's Concerts

Gala fifteenth anniversary programs are being planned for the 1937-38 season of the Young People's Concerts of the New York Philharmonic-Symphony Society by Conductor Ernest Schelling. All of the concerts are, as always on Saturday mornings at Carnegie Hall, New York.

His New York season over, Mr. Schelling on March 21 offered his last Children's Concert in Baltimore. On April 1 Mr. Schelling was the piano soloist on the Kraft Hour, broadcasting from Hollywood. From there he went to San Francisco where he has been conducting Young People's Concerts with the San Francisco Symphony Orchestra on April 3, 10, 17 and 24 (today). During that period he has made two appearances as piano soloist with the San Francisco Symphony Orchestra with Pierre Monteux conducting.

NEW YORK CONCERTS

APRIL 12

Eleanor Edmondson Eleanor Edmondson, soprano from Pittsburgh, made her bow before a New York audience in Town Hall on Monday afternoon. The singer chose a program opening with arias by Faccio and Mascagni and continuing with songs by Rachmaninoff, Tschaikowsky and Gretchaninoff. After the intermission she sang Lieder of Schubert, Schumann, Liszt and Strauss, and ended with four items in English by Haydn, Arne and two simply labeled "Old English." In this list Miss Edmondson revealed a well schooled voice of likable quality. She had keen interpretative discernment, and her diction was unusually good. A fairly large audience applauded enthusiastically. Miss Edmondson's artistic accompanist was Erno Balogh.

Beethoven Association Concluding its nineteenth season, the Beethoven Association had an exceptionally large audience at its Town Hall evening concert. No doubt the throng turned out principally to hear one of the all too rare appearances of Josef Hofmann as a player of chamber music. He took the piano part in Brahms' F minor quartet, partnered by members of the regular Curtis Quartet. The work was done authoritatively and beautifully, with Hofmann revealing superb musicianship and subtle adjustments of technic and tone.

The Curtis Quartet also performed smoothly and splendidly the D flat string quartet by Dohnanyi, a well-constructed but exceedingly reminiscent opus, tinctured with Hungarian flavor, as befits the nationality of the composer.

Delicate and delightful was the presentation of Bach's B minor sonata, to which highly refined interpretative art was brought by Yella Pessl, harpsichordist, and Georges Barrère, flutist.

APRIL 13

Philadelphia Orchestra The return of Leopold Stokowski and a new American work were features of the Philadelphia Orchestra's concert in Carnegie Hall. The novelty was a concerto for two pianos and orchestra by Harl McDonald, with Jeanne Behrend and Alexander Kelberine as soloists. The program included the Brahms first symphony, superbly played, to which Dr. Stokowski added an impromptu encore—a deeply poignant melody of J. S. Bach picturing Christ's mental agony in Gethsemane, which bears the title Mein Jesu, was für Seelenweh, in its original chorale version.

The McDonald concerto is a recent work in three movements, the first section of solid structure and interesting spirit, the second a set of variations in one of which the pianos are heard alone, and a lively *finale* based on a Mexican dance, the Juaresca. Although it does not seem to be an important addition to American repertoires, the score is animated, compounded with clever technical skill, and offers a good virtuoso vehicle. The two performers took brilliant advantage of the last quality and played ably, enjoying recalls at the close.

The second half of the concert consisted of the Stokowski transcription of excerpts from Act III of Wagner's Parsifal, a luminously woven orchestral fabric, presented with tonal splendor and dramatic appeal. Throughout, this concert was one of noteworthy technical achievement, and the eminent conductor had many ovations.

APRIL 14

Lambros Demetrios Callimahos The American debut of Lambros Demetrios Callimahos, young Greek-American flutist, who studied at the Institute of Musical Art in New York, and has subsequently been heard in many recitals in Europe, took place in Town Hall. His substantial program included Bach's sonata in G minor, Beethoven's early sonata in B flat major, and the first New York hearing of Hindemith's new flute sonata (a three-movement work in the melodious and rather more popular style of this atonalist's recent manner, though somewhat banal thematically). There were also smaller items by Mozart, Rameau, Ravel, Debussy, Enesco, Rimsky-Korsakoff, as well as his own transcriptions of the polonaise and badinerie from Bach's suite in B minor, Brahms' Hungarian Dance No. 5, and the Paganini Caprice No. 24, one of the most taxing works for his instrument.

Throughout the evening there was ample proof of the great technical skill of the artist, whose playing was impeccable in detail, even in the most virtuosic passages, and was informed by unusually sensitive musicianship. The degree of flexibility, the nuancing and delicate coloring which he achieved were noteworthy for a wind instrument. Added to this there was an artistic cooperation between Callimahos and his fine piano co-artist, Arpad Sandor, that made this seance one of delightful quality on the interpretative side. The audience was deeply appreciatice and rewarded the playing with salvos of applause.

APRIL 15

Philharmonic Orchestra Unquestionably the event of most interest at the Thursday evening (with Friday afternoon repetition) concert of the Philharmonic Orchestra was the appearance of Paul Hindemith, German contemporary composer, who functioned as the soloist in his own "program" concerto, called Der Schwanendreher, for viola and orchestra. This was the New York premiere of the work, and the New York debut of Hindemith.

The title of the composition, as vaguely explained in a prefatory note, implies a wandering minstrel who comes back from foreign lands with folk tunes which he performs for a jolly company, and embellishes and adds to, "like a good *Musikant.*"

There are three movements, all built on old German airs, and captioned Zwischen Berg und tiefem Thal; Nun laube, Lindlein, laube (and Der Gutzgauch auf dem Zaune sass) and (variations) Seid ihr nicht der Schwanendreher?

With all its titular leads, the music nevertheless is not revealing, and leaves one groping for the simple folk tune character which is tacitly promised. Like the rest of Hindemith's output, this score sounds dry and brittle, with occasional interpolations of short lyrical passages, but they also suggest cerebral effort rather than outpourings of warm feeling. The writing for orchestra and for the solo instrument demonstrates the typical Hindemith mastery and brilliancy.

The composer's playing showed him to be a virtuoso on the viola, even though his tone has moments of roughness. His manner is unaffected and companionable. The short, stocky man walked on unconcernedly, took the complimentary applause modestly, and when the performance ended, carried off his own copy of the music, which had been placed on a stand for him, as he did not perform from memory.

A more soulful number on the program was Arthur Loesser's orchestral transcription of César Franck's organ chorale (No. 1) in E major, lovely, noble music, and treated by the transcriber with tenderness, understanding and beautiful instrumental dress. The audience left no doubt of the deep impression made by Loesser's score.

Arthur Rodzinski conducted also Strauss' Death and Transfiguration and Beethoven's fifth symphony, masterpieces which show in their best light under the baton of the Cleveland leader. Unfortunately the present reviewer could not arrange his time to enjoy that part of the program, which was the more regrettable to him, for the occasion marked Rodzinski's final Thursday evening appearance in New York for this season.

APRIL 16

Else Brems A first New York appearance by Else Brems, mezzo-soprano of the Copenhagen Royal Opera, was an interesting event at Town Hall on this evening. Miss Brems is a gracious and comely figure on the platform. She began her list with Lully's monologue of Oriane from Amadis, then followed Quel Ruscelleto by Paradies, Schubert's Die Krähe, An mein Klavier, and Der Musensohn. Brahms' Gestillte Sehnsucht and Geistliches Wiegenlied were given with viola obbligato played by Charlotte Karman. Interesting modern works by De Sévérac, Debussy, Granados, Bamboschek, Castelnuovo-Tedesco, Vuillermoz, Tiersot, Sibelius and Henriques (the last two in the original tongues) made up the second part.

Miss Brems has a voice of rare loveliness, which when produced at its best is of beguiling sweetness, roundness and depth, especially notable in her *mezzo-forte* and *pianissimo* singing. There were subtle uses of shading and other evidences of sensitive musicianship in her treatment of the Lieder and the various French items. The audience was pronounced in its acclaim. At the close several encores were added, including the Habanera from Carmen and a Grieg item. Giuseppe Bamboschek, the efficient accompanist, shared in applause after the performance of his song.

Cosmo Pusateri Three formidable works—Busoni's arrangement of Bach's Chaconne, Liszt's B minor sonata and his Mazeppa—comprised the major portion of the program of Cosmo Pusateri's recital at Steinway Hall. The pianist is a native American who received his musical education here and in Italy. He encompassed the difficulties of the numbers mentioned creditably. In fact, his playing and the pieces presented reveal his ambition to be classed as a virtuoso. His best effort was the Bach-Busoni Chaconne, which was convincingly performed, with the sincerity and knowledge of a sensitive musician. Other items on his list were: Clementi's sonata (op. 40, No. 3) and numbers by Scarlatti, Blumenfeld, Martucci, Cramer and Ballade by Debussy—the last-named deserving special mention. Brahms, Beethoven and Schumann did not figure on the list. The hall was well filled and the applause was enthusiastic.

APRIL 18

Philharmonic Orchestra Sunday afternoon marked the closing of the ninety-fifth season of the New York Philharmonic Symphony Orchestra. Making his farewell appearance, Artur Rodzinski selected a program from the German masters. The opening number of the concert was the Bach toccata and fugue, played in the Leo Weiner's arrangement. Beethoven's symphony (No. 5) in C minor was followed by the Brahms' symphony (No. 1) in C minor as the concluding item.

Dr. Rodzinski made the occasion a memorable one with his superb directing. The men of the orchestra were in fine fettle and joined him in making the afternoon a thoroughly enjoyable musical adventure. Especially in the Brahms' symphony, Dr. Rodzinski and his musicians attained brilliant success.

At the end of the program applause was heavy for Dr. Rodzinski and came both from the audience and members of the ensemble.

Bruce Wendell The New York debut of Bruce Wendell, pianist, was effected at Town Hall on Sunday afternoon. His program was unusually arranged, starting with two selections in lighter vein by Gluck-Sgambati and Couperin, the sonata in B flat minor of Chopin and ten preludes of the same composer, and wound up with the Beethoven sonata (op. 22). The audience was in a cordially receptive mood.

Silvia Manning and Gene Martel An evening of excellent dance episodes was provided at the Guild Theatre by Silvia Manning and Gene Martel and their group. The list comprised Crucible (prologue to an incompleted ballet called American Comment), Heroic Pilgrimage, and Horizons. The first

(*Continued on page* 14)

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[15th Century music notation]

Metropolitan Ends Boston Stay

Myra Hess Plays under Koussevitzky Baton—Flute Players' Club, Handel and Haydn Society Heard—Hindemith Makes Boston Debut with Chamber Group Led by Fiedler

BOSTON.—Boston's ten-day season of opera from the Metropolitan Opera Association of New York ended on April 10 with the record of a complete sell-out of the entire, substantial Boston Opera House for every one of the twelve performances except for a few tickets for the mid-week matinee. In the four recent seasons during which the Metropolitan has come to Boston the guarantors have not been called on for a cent of their committments.

Of the closing performances of the opera it is possible to write here only briefly. On the matinee of April 8 Tales of Hoffmann was presented with an exceptional cast of singers that included Stella Andreva as Olympia; Gladys Swarthout as Giulietta; Hilda Burke as Antonia; Rene Maison as the poet; the remarkable Lawrence Tibbett in a quartet of roles. Angelo Bada also took no fewer than four parts. Maurice de Abravanel conducted an enjoyable and well-staged performance.

Lucia was presented on April 8, with Lily Pons in the name role, Frederick Jagel as Edgardo and Carlo Morelli as Ashton. Others in the cast were Thelma Votipka, Norman Cordon, Nicholas Massue and Giordano Paltrinieri. Gennaro Papi conducted.

The Ring Cycle was completed with a presentation of Götterdämmerung on April 9. A performance that engrossed the Bostonians enlisted the service of the Kirsten Flagstad as Brünnhilde; Lauritz Melchior as Siegfried; Emanuel List as Hagen; Friedrich Schorr as Gunther; Karin Branzell as Waltraute; Eduard Habich as Alberich, Dorothee Manski as Gutrune; and, as the Rhine Maidens, Stella Andreva, Irra Petina and Doris Doe. Artur Bodanzky conducted.

A triple bill was given on the matinee of the closing day, April 10—Hänsel and Gretel, Cavalleria Rusticana and the ballet, The Bat, after Die Fledermaus by Strauss. In the Humperdinck opera the two children were played by Irene Jessner and Queena Mario; Dorothee Manski was the Witch; Doris Doe the Mother and Arnold Gabor the Father, while Karl Riedel conducted. In Cavalleria, Elisabeth Rethberg substituted for Rosa Ponselle as Santuzza. Sydney Rayner was the Turiddu, Ira Pettina the Lola, and Anna Kaskas the Mamma Lucia. Papi conducted.

Helen Jepson was enthusiastically received as Marguerite in the final performance of Faust. The name-role was sung by Richard Crooks. Others in the cast were Ezio Pinza as Mephistopheles, Helen Olheim as Siebel, Ina Bourskaya as Marthe and George Cehanovsky as Valentine. Wilfred Pelletier conducted.

MYRA HESS WITH SYMPHONY ORCHESTRA

Meanwhile the concert season took on a vigorous lease of life even more rapidly than it had weakened in preparation for the opera season. Events in the concert hall occurred so frequently during a few days that it is impossible to refer to them except by the briefest notice.

On April 9 and 10 Myra Hess played the Brahms B flat piano concerto with the Boston Symphony Orchestra under Serge Koussevitzky, the rest of the all-Brahms program consisting of the Academic Festival Overture and the Second Symphony. The Boston audiences indulged in prolonged demonstrations of applause for the performers.

A few days later, on April 12, the Boston Orchestra and Dr. Koussevitzky gave the last in their series of Monday evening concerts before an enthusiastic audience which applauded performances of the Beethoven second and the Tschaikowsky fourth symphonies

FLUTE PLAYERS CLUB

The Boston Flute Players' Club presented an attractive program composed, for the most part, of music of old masters. Even the exception, Florent Schmitt's sonatina for harpsichord, flute and clarinet, was written in the olden style. The other numbers, by Buxtehude, Chambonnieres, Handel, Bach and Rameau, were for various combinations of harpsichord, flute, viola da gamba and clarinet, which were played respectively by Putnam Aldrich, Georges Laurent, Alfred Zighera and Victor Polatschek.

A performance of Verdi's Requiem was given by the Handel and Haydn Society under Thompson Stone. The soloists, who together with chorus and conductor were well received, were Blanche Haskell, soprano, Santo di Primo, tenor, Vera Keene, contralto and Hudson Carmody, baritone.

HINDEMITH SOLOIST UNDER FIEDLER

Gerald Warburg, cellist, played a musicianly program of works by Brahms, Bach and older and more recent composers at Jordan Hall on April 13, impressing a cordial audience with his solid style and good tone. On the same evening there were two more or less private events, but of sufficient importance to warrant chronicling: the first Boston appearance of Paul Hindemith as viola soloist in a program of his own compositions, the chamber orchestra being led by Arthur Fiedler; and a reception at the Germanic Museum, Harvard, where E. Power Biggs gave a recital of music of the baroque period.

Other events during the week were a concert of the State (WPA) Symphony Orchestra, led by Alexander Thiede, at the Majestic Theater on April 11, when Felix Fox played most poetically in the fourth piano concerto of Beethoven; a concert of the People's Choral Union, led by Arthur B. Keene, in Jordan Hall on April 12, when the program consisted of music by Mendelssohn, Sullivan and Gounod and the soloists were Marjorie Leadbetter and Norma Jean Erdmann, sopranos, and Rulon Robison, tenor; and a concert of the Bach Cantata Club, led by Mrs. Langdon Warner, in Saint Paul's Cathedral on April 14, when the program consisted of compositions by Schuetz, Palestrina and Mozart. M. S.

Arpad Sandor to Teach in Hollywood

The announcement that Arpad Sandor is to teach and coach in Hollywood this summer led an interviewer from the Musical Courier to seek him out and ask for an outline of the Sandor method. The principles of this method have been evolved by Mr. Sandor through twenty years of collaboration with singers and instrumentalists in Europe and the United States.

(Photo by Otto Kurt Vogelsang, Berlin)
ARPAD SANDOR

"I have developed my method through cooperating with the singers Lily Pons, Helen Jepson, Jessica Dragonette, Louis Graveure, Ninon Vallin, Joseph Bentonelli, Jan Kiepura, Richard Tauber, Alexander Kipnis, Heinrich Schlusnus, Madeleine Gray, Elisabeth Rethberg, Grete Stueckgold, Rosemarie Brancato, Dusolina Giannini, Mme. Cahier, Frieda Hempel; and the instrumentalists Fritz Kreisler, Gregor Piatigorsky, Ruggiero Ricci, Jascha Heifetz, Gaspar Cassado, Ruth Posselt, Joseph Schuster.

"My method has been accepted by leading German musical conservatories and is based upon the proper blending of these basic principles of vocal art: rhythm, tone coloring, diction and language (Italian, French, German and English), and atmosphere.

"The need for such a method, I believe, has long been felt in this country because of the increased demands now being made upon native artists by concert and radio audiences as well as by critics; demands which reflect the musical progress of the country as a whole, and which place the native singer in great need of authoritative guidance in such matters as phrasing; traditional styles of opera, oratorio and Lieder; interpretation; program building.

"This guidance I feel I am prepared to give, and it is in the careful attention to these various phases of vocal art that I believe my method differs from many others.

"The practical aspects of my work include methods of study to suit individual needs: private lessons; class study; courses in program building, with special attention to concert (requirements for various types of audiences), radio, lecture recitals (with demonstrations by pupils) and a study of the value and importance of folk music in the evolution of American musical progress and expression.

"It has been my experience that such guidance, based on sound musicianship, and including careful attention to all the varied needs of a well-rounded artist, meets with unusually gratifying results, especially in the United States, where the number and variety of talented potential artists cannot be equalled by any country in Europe." M. L. S.

Stokowski Forces in Capital Adieu

Philadelphia Orchestra Concert Introduces Behrend and Kelberine as Soloists — Edwin Hughes Lectures — Recitals by Lawrence Tibbett, Nelson Eddy and Bidu Sayao

WASHINGTON.—On April 6, T. Arthur Smith presented the Philadelphia Orchestra (Leopold Stokowski conducting) in its last concert of the season. The program opened with a precise reading of the fugue in G minor by Bach. The symphony in C minor by Brahms was imbued with majesty and power. Of special beauty was the third movement, which was sublimely interpreted. Next was heard for the first time in Washington a concerto for two pianos and orchestra by Harl McDonald with Jeanne Behrend and Alexander Kelberine as soloists. This colorful and brilliant composition met with hearty approval, the composer and soloists being recalled many times. The evening was concluded with excerpts from Parsifal in the conductor's transcription for orchestra. Dr. Stokowski set an unusual example by offering several encores, a Pavane and Gigue by Byrd and Clair de Lune by Debussy.

EDWIN HUGHES' LECTURE-RECITAL

On April 12 Edwin Hughes gave a lecture-recital on Bach and Handel at the Washington College of Music. In his talk Mr. Hughes discussed the instruments of Bach's day and the importance of their consideration in performing this music. Mr. Hughes also touched on the use of the pedal, embellishments and the importance of a balanced tone between the voices. He illustrated his talk by playing several two part inventions, preludes and fugues, and the Bach-Busoni Chaconne.

BIDU SAYAO AT PAN-AMERICAN UNION

A brilliant and colorful audience greeted Bidu Sayao, Brazilian soprano of the Metropolitan, at the Pan-American Union on April 14. The celebration, a yearly one in honor of Pan-American Day also included the United Service Orchestra with Lieutenant Charles Benter, Captain Taylor Branson, and Captain Thomas Darey, conducting alternately. Music of the various Latin American countries was featured. Madame Sayao's appearance here, eagerly anticipated, came up to the audiences fullest expectations. Her voice was glorious, and the evening a triumph.

TIBBETT AND EDDY APPEAR

On April 3 Mrs. Dorsey presented Lawrence Tibbett, baritone, in a varied program. As usual Mr. Tibbett's audience thronged Constitution Hall. Mr. Stewart Wille accompanied Mr. Tibbett and also offered several piano solos. Outstanding on the program were the group of German Lieder and the Credo, from Otello (Verdi).

Nelson Eddy, baritone was heard in Constitution Hall on April 4 under the presentation of Mrs. Dorsey. Mr. Eddy opened his program with a poised and beautifully sustained interpretation of Bois Epais (Lully). A Russian group of songs in English was attractive and recalled Mr. Eddy for several encores. Theodore Paxson gave able assistance at the piano and also offered several piano solos. G. E.

Griffis and Haubiel to Judge Texas Piano Contests

Dr. Elliot Griffis, composer, musician and teacher, and Charles Haubiel, composer, pianist and lecturer, both of New York, will judge piano-playing auditions in fifteen Texas cities next month as part of the fourth annual National Piano Playing Tournament. The tournament is sponsored by the National Guild of Piano Teachers, which was founded and is headed by Irl Allison. Dr. Griffis and Mr. Haubiel will present a concert of their works at each audition, the program including: Menuet from Suite Passecaille (for two pianos) by Mr. Haubiel; A Child Asleep, The North Wind and The Willow Tree, from A Set of Eight by Dr. Griffis; Keyboard Pictures, Etchings and Dawn Mists from the symyphonic suite Solari by Mr. Haubiel; the Rousseau Variations of Dr. Griffis and the gavotte from Suite Passecaille by Mr. Haubiel. The chief purpose of the tournament is to provide a "musical yardstick" by which teachers may judge their pupils' accomplishments, but it also focusses attention on American music, as each entry must submit one American composition.

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CONDUCTORS

JOSE ITURBI

EUGENE ORMANDY

Photo by Josef Schiff, Rochester

JOSE ITURBI, conductor with the Philadelphia Orchestra on its current 1937 Transcontinental Tour of the United States.

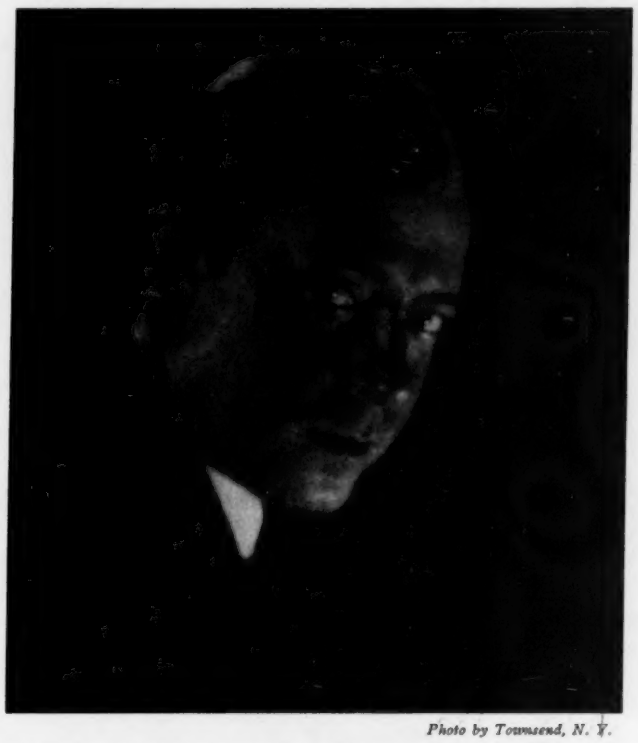

Photo by Townsend, N. Y.

EUGENE ORMANDY who, with Jose Iturbi, is conducting the Philadelphia Orchestra during its current tour of the nation.

ITINERARY

Tuesday, April 20 to Sunday, May 23

Atlanta
Nashville
New Orleans (2 days)
Memphis
Little Rock
St. Louis
Tulsa
Dallas
El Paso
Los Angeles (2 days)
San Francisco (4 days)
Salt Lake City
Denver
Kansas City
Des Moines
Minneapolis
Milwaukee
Ann Arbor Festival (4 days)
Toledo
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(Victor Records)

Frank Forest Finds Vital Interest In Media of Music Films and Radio

American Opera and Concert Tenor Talks on Hollywood and Broadcasts

The onward and upward procession of the arts has been joined by the muses of Hollywood and the radio, and the whole company may receive stimulus from the new members. At least that is the opinion of Frank Forest, tenor of opera and concert, who has been featured in several of the recent musical films.

"Sound recording in the movies is not perfect yet, of course," he said, "it has yet to catch all the shadings and nuance of a fine musical performance of orchestra, solo instrument or voice. Sometimes the effect falls far short of what the producers and artists had hoped for, but progress made in this direction can only be realized when we remember ten years back, and note the great subsequent improvement.

"In the next decade, like advancement may be expected, for that is one of the virtues of the motion picture industry—they are always trying something new and working beyond old methods."

Mr. Forest believes that the future of popular music, whether for better or worse, can be governed by Hollywood. "Almost all of the popular songs of today are from the score of some motion picture. I hope that the time is not far off when we will have as good a type of theme song as some of the foreign pictures.

"Of course, the musical element cannot be all that is considered in making a picture. In a dramatic picture, the music is definitely subordinate and only underlines. However, in a musical film, balance has to be maintained between story, scenic effects, spoken lines and music. This balance is sometimes upset by a director who thinks he can cover up a bad musical sequence by lavish spectacles; or sometimes he thinks more of visual display than of proper emphasis on tonal beauty."

Worked in Film with Stokowski

One of the pictures in which Mr. Forest has appeared was The Big Broadcast of 1937, in which Stokowski was a fellow-performer.

"Stokowski is one of the artistic hopes of Hollywood," went on Mr. Forest. "He is thoroughly interested in the celluloid medium and its possibilities, and he has been signed up for more extensive authority than he had in the The Broadcast. Stokowski came out to Hollywood, and proved a good trouper. He was not 'high-hat' or temperamental, accepted the rulings of the producers and was always on the set punctually, whether summoned at break of dawn or any other ungodly hour.

"In his next pictures, I understand, he will be consulted and his own ideas tried out."

Remembering the famous "shot" of Stokowski's hands that caused so much discussion after the release of The Big Broadcast of 1937, I asked Mr. Forest if that had been Stokowski's idea.

FRANK FOREST

"No, I don't think so. It was probably the director's, as it is a sound old Hollywood custom to emphasize the striking points of a personality through photography. The director realized that when Stokowski is on the podium the audience is always conscious of his sensitive, music-evoking hands. Hence the camera study of the hands to occupy the eye while the ear listened to the orchestra."

The discussion turned to radio, a field in which Mr. Forest is a prominent and familiar figure.

Radio and Motion Pictures

"Comparing radio and the movies," he said, "it is hard to tell which exerts more influence in this country and Canada. Of course attendance at the movies can be definitely fixed by the box office records, while we cannot yet compute the number of radio listeners. However, the 'mythical millions' of radio really do exist, for wherever I have gone on my concert tours, I hear mention of radio programs, just as I discovered that audiences invariably asked me to sing the song I introduced in The Big Broadcast.

"New Yorkers possibly do not realize the great part that radio plays in other sections of the country, where there is not so much entertainment to be had first-hand. On the West Coast, especially, families often have two or three radios in different parts of their houses, besides one in the car. The distances there are greater, and it is nothing to jump into one's car and drive twenty-five miles to dine with friends. If it's Sunday, the symphony programs that the East gets at nine or ten o'clock in the evening reach the Coast at five or six o'clock by their time, so on your way to dinner you listen to a fine program. Lots of people out there save their Saturday afternoons for the Metropolitan Opera broadcast, and I found that the technicians and workers around the studios are ardent radio fans of the better programs. Monday morning always finds them discussing the radio parade of the night before."

Mr. Forest is now a *bona fide* Californian, having bought a home in Hollywood and become a climate enthusiast. He returned to the Pacific Coast soon after I saw him for this interview, but will come back eastward almost immediately for an appearance as soloist on the General Motors hour from Cincinnati on April 25. M. L. S.

Minneapolis Scene of Educators' Meeting

North Central Conference Programs Include Native Orchestral Works Led by Dr. Howard Hanson—Nelson Eddy Gives Recital—"Pop" Series Launched under Guy Fraser Harrison

MINNEAPOLIS, MINN.—From April 4-9, Minneapolis was the center of activities for the North Central Music Educators Conference, and every possible auditorium was in use for concerts and conferences. The principal concert events occurred in Northrop Memorial Auditorium at the University of Minnesota and in the Lyceum Theater.

On April 4, the Twin Cities Choirmaster's Association sponsored a sacred concert at Northrop Auditorium. About six hundred choir singers under the direction of Peter Tkach sang several anthems with surprising ensemble excellence, and with admirable tone. Rupert Sircom, organist, preceded the song festival with a group of organ numbers.

Hans Leads Native Works

On Monday night Dr. Howard Hanson directed the Minneapolis Symphony Orchestra in a program which included contest numbers, and modern compositions. Dr. Hanson's conducting is characterized by a contagious energy wihch oftentimes calls for tempi more rapid than usual. The most interesting offerings were the modern ones which included the final movement of symphony (No. 2), and a suite from the opera Merry Mount by the conductor; Joe Clark Steps Out by Vardel; and a suite called McGuffey's Reader by Burrill Phillips.

The tonal color and intensity, the surging climaxes which Mr. Hanson extracts from his own compositions permit no let down by the listener who is held to high level of interest. The Phillips numbers, A One Horse Shay, John Alden and Priscilla and The Midnight Ride of Paul Revere, were more than clever; they were musical whimsicalities of original and well written modern idiom. The Vardel number based on an American dance pattern was keenly enjoyed. Certainly, Mr. Hanson added another compelling figure to the list of guest conductors of the season.

Tuesday evening was made notable by a concert under the direction of Dr. Hollis Dann and in which a thousand high school singers from the North Central District and the Twin Cities Civic Orchestra were presented under the direction of Bernhard Anderson. The culminating point for instrumental participants come April 9 at the Lyceum Theater. Bands and orchestras made up the program. The Mason City (Iowa) Band under the direction of Carleton Stewart; and Carlton College Symphony Band under the direction of J. R. Gillette: and the All-City Orchestra under the direction of Vladimir Bakaleinikoff were heard. The too numerous concerts and conferences made reporting of other events impossible.

Nelson Eddy's Recital

Nelson Eddy sang an interesting program before an audience of 8,000 persons on April 13 at the Municipal Auditorium. The end of each song was a signal for enthusiastic applause, encores were generously added, and when Ah, Sweet Mystery was started, feminine shrieks of pleasure supplemented the applause.

Mr. Eddy has gained in the mimic side of his recital art, particularly in the whimsical field. Songs like The Old Corporal by Dargomizhsky; Child's Evening Prayer and By the Walls of Kazan by Moussorgsky; the stuttering O, wis ich mich betrube from Smetana's The Bartered Bride and Bone Come A-Knittin' were entertaining because they were quite as well acted as sung. Not a single syllable was missing during the entire program. Mr. Eddy is a master of articulation. He was in excellent voice. Theodore Paxon furnished two piano numbers and sympathetic accompaniments. The concert was managed by Mrs. Carlyle Scott.

Harrison Directs Orchestral "Pops"

The Minneapolis Symphony Orchestra with Guy Fraser Harrison conducting, inaugurated a series of real Pops at the Municipal Auditorium beginning on April 13. Such crowds attended that tables on the main floor were at a premium. The brilliant success of this venture is another managerial victory for Mrs. Carlyle Scott.

E. G. K.

New York Concerts

(*Continued from page* 10)

is constructed from typical American dances, translated into contemporary, stylized terms. Heroic Pilgrimage deals with social development, sympolizing the advance of two individuals from "Ivory Towerism" to a useful place in the social scheme. The central idea of Horizons is the "vicious cycle in which society functions today," with suggestion of change from decadence to vitality and progressiveness.

Miss Manning and Mr. Martel have studied with Humphrey and Weidman, and the influence of this type of dancing may be seen in choreography and general technic. However, there is promise of emerging individuality in manner of treatment. In its present state, the group have the polish and precision of intense and intelligent training. They convey ideas definitely, and have vigor and earnestness. Choreographic designers were Mr. Martel for Crucible; Miss Manning for Heroic Pilgrimage; music for both these was composed by Herbert Aufrecht, and Norman Lloyd wrote the score for Horizons.

Melchior Signs Thirteenth Covent Garden Contract

Lauritz Melchior, tenor of the Metropolitan Opera, has signed a contract for his thirteenth consecutive season at the Covent Garden Opera House in London. He will appear in the Wagner Ring Cycle and in three performances of Tristan and Isolde at the time of the Coronation festivities. Melchior signed his first Covent Garden contract in May, 1924, and has appeared there every spring since. After the Metropolitan Opera tour is over, Mr. Melchior goes on a concert tour, taking part in the Ann Arbor Music Festival, and in a Danish concert commemorating the Silver Jubilee of the King of Denmark, on May 15. He sails that evening for London and the Covent Garden season, after which he participates in the opera season at Paris, attendant upon the International Exposition.

Moiseiwitsch Becomes British Citizen

Benno Moiseiwitsch, pianist, has been granted a certificate of naturalization in England, where he made his local debut in 1910. He was born in Odessa, Russia, forty-seven years ago.

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New York Federal Music Project Stages Operatic Double Bill

Pergolesi's La Serva Padrona Done in English Version, with Spoken Prologue—The Romance of Robot, with Score by Frederic Hart, Premiered

The New York Federal Music Project at the Theatre of Music on April 12 presented a double bill of Pergolesi's La Serva Padrona (in an English version by Marion Jones Farquhar) and the premiere of a new one-act work, The Romance of Robot, "a sentimental satire," with libretto by Tillman Breiseth and music by Frederic Hart.

Novelty in the Pergolesi work was found in the fact that it was staged as a musical interlude during a social evening in the music room of Prince Stigliano's palace near Naples, in August, 1733. This version was devised by Felix Brentano, the director, with dialogue written by Miss Farquhar to introduce the musical performance and incidental music by Lully and Muffat used for dances executed by a group of Commedia dell'Arte characters as interludes between the acts. The noble patrons sat at the sides of the stage and viewed the action with occasional comments, while the comedy was acted before a screen set up in the room. The setting and costuming were notably rich and colorful, and the acting convincing.

Chief roles in the little opera were taken by Wells Clary, who showed much stage resource in his singing and action as the fussy and ludicrous bachelor Uberto; Cecile Sherman, who revealed genuine charm and vocal virtuosity in her arch portrayal as Serpina, the maid who marries her employer after the use of various wiles; and Forest Huff, as the eloquently pantomimic man-servant, Vespone. Dancing roles were done by Vail Morford, Lous Rosen Allen Wayne, Harry Coble and a group of eight ballet girls.

The wigged and costumed members of the small orchestra (cembalo and strings) were seated on one side of the ballroom and led from the keyboard by Paul Vellucci, who played the part of the Maestro di Cappella. In general, the playing of the sparkling Pergolesi score was competent and in the spirit of the work, although other performances have given more of tonal beauty and contrast to the music. Especial interest in the action and lines resulted from the fact that they were in English and understandable to the audience.

The staging was planned by Mr. Brentano, and completed by his assistant, J. Raymond Savich.

ROMANCE OF ROBOT

The second half of the evening was in strong contrast, as The Romance of Robot presented a mechanized dominion of the future, where ten Electro-lysed ladies are under the tyrannical sway of Electro, master of the age (William Kurz). The high-spirited and sometimes amusing work centers around their efforts to rouse passion in the breast of a huge steel Robot (Clifford Menz), a created man of maximum efficiency. Cylindra, the ideal female of the era (Margaret Stevenson), fails to inspire him but Philomela, "a wandering song-bird" (Miss Sherman), does the trick by means of old-fashioned romance, and the finale sees the happy lovers surrounded by a Valentine-like apotheosis. The other roles included Switch, the forelady, dynamically sung and acted by Verna Carega, and Tiny Tim, "a passionate believer in the romantic past," done by Guy Nankivel in foppish manner. Miss Sherman's singing of her brilliant roulades toward the end of the work roused an ovation. Others who participated ably were Kathleen Chrisman, Mary Green, Alla Kisseleff, Edyth Barker, Eva Schainbaum, Tatyanna Hukowski, Marion French, Carol Gray, Marion Greenlaw and Geraldine Law. There were also male and women's dancing groups.

Mr. Hart's score is professional in an obvious modernistic way, with many satiric and other borrowings from music of the past, including a wry quotation from Tristan and Isolde. The book is effectively written, but takes a long time getting to its denouement.

The staging, carried out by Gluck-Sandor after Mr. Brentano became ill, was worthy of high praise. Felicia Sorel provided some effective dances. Mr. Vellucci was the musical director and presided over an expert orchestral and vocal performance. Credit should go to Edward Gilbert, who designed the striking setting and to Feder, who provided superb lighting. Costumes of an amusing sort were designed by Elsa Frame. As a whole, this double bill was of professional calibre and promises well for future WPA productions of chamber opera.

R. M. K.

Walter Mills Sings in New England

Walter Mills, baritone, who recently returned to New York after a month's concert tour of Florida, ends his season with three more engagements in New England. He is to sail for a short sojourn in Scotland and England before returning for a coast-to-coast tour in 1937-38.

Detroit Applauds Frijsh Recital

Georges Miquelle in Music Guild Concert — Madrigal Club Marks Anniversary—Bentonelli Sings —James Melton Heard with Orpheus Group

DETROIT, MICH.—For its closing meeting of this season Pro-Musica presented Povla Frijsh in recital in the Detroit Institute of Art. In accordance with the ideals of this organization the program was made up for the most part of works which would not be heard to advantage in the concert hall. Madame Frijsh has an astounding interpretative personality. The audience was held spellbound by the pictures which she created. Her mood was swift in its variations, and her voice the servant in the drama, whether it was gay, tragic or brilliant. Only a few singers master this field which Mme. Frijsh has chosen and in which she has achieved such distinction. The program ranged from Bach and Schubert to Ravel, Debussy, Dupont and Koechlin. Encores were demanded and received with so much enthusiasm that there could be no doubt as to the impression made by the artist.

Mme. Frijsh also appeared before a record audience at the Sunday Musicale of the Women's City Club on April 4, where she had a tremendous success.

MUSIC GUILD CONCERT

The Detroit Music Guild held its second post-season concert on April 8 in the Detroit Institute of Art. On this occasion Walter Poole was featured, directing a chamber orchestra, while the soloists were Georges Miquelle, cellist, and Larry Teal, saxophonist. The entire program marked a first Detroit hearing. First came a suite of instrumental pieces by Lully which were done with grace and expression. The Cassado arrangement of the Mozart concerto for horn followed, in which Mr. Miquelle and the orchestra scored a triumph. It is doubtful if Mr. Miquelle's admirers have ever heard him to better advantage, for the delicacy and refinement needed for this altogether delightful work is an outstanding characteristic of Miquelle's playing. He was recalled many times. It is quite certain that Detroit music lovers had a new thrill when they heard for the first time the Ibert concertino with Larry Teal in the solo saxophone part. Mr. Teal has an enchantingly lovely tone, and a fine technic. The music is colorful and entertaining and was much enjoyed. Mr. Teal was enthusiastically recalled. The program closed with the Concertino Lirico of Miaskowsky which was given a fine reading by Walter Poole.

The Madrigal Club of Detroit (Frederic Morse, director) celebrated its twenty-second anniversary on April 6 with a concert in the Statler Hotel. It was the most ambitious program yet given by these excellent singers and was enthusiastically received, a number of the songs having to be repeated.

RECITALS

On April 9 the Tuesday Musicale of Detroit presented Joseph Bentonelli, American tenor, in recital. Mr. Bentonelli's list included a group of Old English songs; works by Schumann, Brahms, Strauss and Respighi. He was most enthusiastically received and had many recalls.

James Melton and the Orpheus Club (Charles Frederic Morse, director) gave a program in Masonic Temple on March 30. Mr. Melton delighted his admirers with his singing of Lindy Lou and Shortnin' Bread, and the Orpheus Club distinguished itself as is usual by its excellent quality of tone and fine interpretations.

M. E.

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Le Progres, Lyons, France

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La Nouvelliste, Lyons, France

"It is necessary perhaps to go back as far as Felia Litvinne to find a lyric tragedian the equal of the Australian cantatrice. By the beauty and power of her voice, the 'noblesse' of attitudes and even by her fine stature she is not without remindins us of the most admirable Isolde we have ever heard!"

L'Eclaireur Du Soir, Nice, France

"Marjorie Lawrence realized a Bruennhilde the most complete, shall I say the most absolute, that has appeared on the French stage since Lucienne Breval. She possesses vocal splendor, the superiority of style and an ardent noblesse of attitude."

Daily Mail, London, England (from the Monte Carlo correspondent)

"The Monte Carlo concert was a Wagner Festival, and Miss Lawrence proved herself a first-class Wagner singer, with a full and powerful voice, and never a suggestion of stridency. Her singing of Elisabeth's entry into the Hall of Song, from 'Tannhaeuser' was in the grand manner, but her finest qualities—power, dramatic feeling and a beautiful cantabile—were more fully displayed in the final scene of Goetterdaemmerung."

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Chicago Concert Halls in Active Weekend Program

Six Recitals Provide Varied Sunday Fare—Illinois Orchestra Presents Works of Ibert and Bennett—Spalding and Myra Hess with Lange Forces

CHICAGO.—Six concerts or recitals in so many different halls kept music reporters hopping throughout "the Loop" on April 11.

The Harry Zelzer Concert Management presented at the Civic Opera House, Mayble Roberts Walker, contralto, in a song recital under the auspices of the Chicago Music Association. Mrs. Walker, who had prepared her program with Mrs. Herman Devries, showed not only an unusually beautful vocal organ, even in all registers, luscious in quality, warm in color, but interpretive gifts of the first order. Throughout her well built and interesting program the Negro contralto disclosed a variety of mood and a marked sense of humor. In her first group—comprising Beethoven's Ich Liebe Dich; Schumann's Widmung; Wolf's Mausfallensprüchlein; and Schubert's Rastlose Liebe—her German enunciation left nothing to be desired and so cleverly did she interpret the whimsical Wolf song as to necessitate its repetition. The singer was ably seconded by L. Sterling Todd, an efficient accompanist.

TRUDI SCHOOP RETURNS

Trudi Schoop and her comic ballet were greeted by two sold-out houses upon their return engagement on the afternoon and evening of April 11. The Blonde Marie, in which the troupe had won its greatest success here, was repeated to the merriment of balletomanes and to the credit of the company.

ILLINOIS SYMPHONY ORCHESTRA

Pursuing its policy of presenting novelties on its Sunday programs at the Great Northern Theatre, the Illinois Symphony Orchestra made known here the Ibert symphonic suite, Impressions of Paris, and Robert Russell Bennett's Abraham Lincoln at its April 11 concert. The Ibert suite, with its jazz à la Irving Berlin, its waltz worthy of a Strauss and its Sousaesque march, made a distinct hit and proved a highly entertaining, descriptive and atmospheric piece. The Bennett graphic composition, which first saw the light in 1931 when performed by the Philadelphia Orchestra under Leopold Stokowski, admirably depicts the characteristics and life of the martyred president. It was superbly unfolded by Izler Solomon and his orchestra.

SPALDING AND HESS WITH ORCHESTRA

Albert Spalding, a native of Chicago, returned for his eleventh appearance with the Chicago Symphony Orchestra at the concert on April 13, playing the Bach E major concerto and the Chausson Poeme. An aristocrat of the bow, Spalding gave a truly noble performance of the Bach concerto, which he interpreted with beauty of tone, majestic simplicity and grandeur. His way with the Chausson Poeme was poetic and inspired. The audience was buoyant in its approval, recalling the artist time and again to acknowledge a series of ovations.

The distinguished Myra Hess was the magnet which drew one of the largest audiences of the Thursday concerts and sold out Orchestra Hall the following afternoon. Miss Hess chose the Brahms B flat concerto for her fifth appearance as soloist with the orchestra since 1927, in which she added materially to her reputation as one of the foremost Brahms interpretaters of the day. The public was loath to let her go and the lights had to be lowered before they would leave the hall without an encore.

At the Tuesday concert Hans Lange made known a novelty which dates from the eighteenth century, a Divertimento by Dittersdorf. The disinterment of old works seems to be in vogue with some symphonic conductors nowadays and though the Dittersdorf composition has merit, to be sure, it could, as far as we are concerned, have remained entombed in the archives where probably it will again accumulate cobwebs for another two centuries. The sinfonia to Bach's church cantata, Ich steh'mit einem Fuss im Grabe, can now be whistled as a popular tune by music scribes, who have heard this divine music played repeatedly by our orchestra. The Don Quixote of Strauss, which also has been frequently programmed, closed the series happily for all concerned. The lovely overture to D'Albert's The Improvisatore prefaced well the D'Indy Jour d'ete a la Montagne on the Thursday-Friday program, for the short D'Albert piece sparkles with gaiety, vivacity and good humor while the long-winded, descriptive D'Indy opus is rather monotonous in its grey atmosphere.

FLORENCE WEIL PUPILS HEARD

Florence Weil, a concert artist and recently a teacher of voice in the public schools, presented her students in a unique program in the Woman's Club Theatre on April 11. The Dream Child, a play in three acts and prologue by Miss Weil, served to display the manifold qualities of her students who throughout the various episodes enchanted the auditors by their singing, dancing and acting as well as by performing stunts that kept the audience in high merriment. Fifty youngsters ranging from five to sixteen performed like professionals.

OHIO NORTHERN UNIVERSITY'S A CAPELLA CHOIR

It seems that every college in America boasts an excellent *a capella* choir and though we have been somewhat surfeited in that respect this season, it is pleasurable to speak in the highest terms of the merits of the Ohio Northern University A Capella choir from Ada, O. Unheralded, the choir drew but a scant audience to Kimball Hall on April 12. The director, Hadyn Owens, has drilled his forces to a point of excellence seldom reached by an aggregation of collegiate singers.

JOSEPHINE SWINNEY'S SUCCESSFUL DEBUT

Another musical bud blossomed in splendor at Kimball Hall on April 13 when Josephine Swinney, mezzo soprano, made her initial bow before a large and unusually demonstrative audience. Miss Swinney possesses a voice of rich quality, wide in compass, used with marked ability and capable of expressing the different moods of the songs inscribed on her program which ranged from the classics, to German Lieder, French chansons, American and Russian songs and operatic arias. Throughout the diversified list Miss Swinney showed good teaching and full preparation to enter the professional ranks.

ERNEST HUTCHESON HOLDS MASTER CLASSES

Ernest Hutcheson, pianist and president of the Juilliard School of Music, gave a series of lecture-recitals and master classes at Fullerton Hall, Art Institute from April 12 to 19 under the auspices of De Paul University school of music. Mr. Hutcheson's program included an hour each evening of informal playing with comments on the selections and an hour devoted alternately to a concert class in which he heard those in attendance play and offered comment and advice, and a lecture class in which he discussed points of technic and interpretation.

HANS HESS PUPIL HEARD

Mildred Catenhusen, studying cello with Hans Hess, was heard last week in a performance of the Dvorak concerto that was admirable for its musical line, technical proficience and beautiful tone.

SHELTON IN KENTUCKY

Recently Maude Key Shelton, soprano of the Chicago City Opera Company, gave a recital for the Mayfield (Ky.) Woman's Club.

ELAINE DE SELLEM STUDIO

On April 13 students of Elaine de Sellem were heard in a repertoire recital at the American Conservatory of Music. Various types of repertoire were sung and discussed. Theophil Voeks, tenor, of the de Sellem studio, was soloist on April 11 with the Symphony Woods Orchestra in La Grange, Ill.

TARNOWSKY PUPIL GIVES RECITAL

Natalie Rudeis, pupil of Sergei Tarnowsky, gave a piano recital at the University of Chicago, Mandel Hall, on April 18.

JOHN SAMPLE STUDENT ACTIVITIES

Robert Gay, baritone, has a solo spot in the musical review, O, Say Can You Sing. Doris Gieselman, soprano, is to give a recital at Lindenwood College, St. Charles, Mo., where she is a member of the faculty. Arthur Wilkinson, tenor, has been engaged to sing the role of Turiddu in Mascagni's Cavalleria with the Wisconsin Opera Company of Milwaukee on May 1. This is a re-engagement for Mr. Wilkinson, who sang the leading tenor role in their recent production of Verdi's Il Trovatore.

Diane Quellair, soprano, is singing an extended reengagement at the Hotel Weylin in New York City. Charles Fogarty, tenor, is heard regularly on Tuesday mornings over WAAF. Mildred Cook, soprano, and member of the faculty of the Colorado Woman's College, sang in recital there the latter part of February. Bob McCoy, baritone, is continuing as featured soloist on tour with Horace Heidt. Terrence J. Rasmussen, baritone, is fulfilling a new commercial contract on Station WAAF. Ruth Slater has been engaged as special contralto soloist for the Palm Sunday, Good Friday and Easter Sunday services of the Second Presbyterian Church of Evanston.

FRANK LAIRD WALLER STUDIO

After qualifying in the Chicago contest of the Illinois Federation of Music Clubs, Roger S. Hille, tenor, won both the state and district contests and will represent the states of Wisconsin, Illinois and Iowa in the national finals to be held in Indianapolis. Hortense Love, recent staff artist on the ABC network, was "runner-up" in the state Federation contest. Lolita Bertling sang at a musicale in Oak Park on March 16 at the annual convention of a national advertising organization at the Orrington Hotel in Evanston; in a special performance of Rossini's Stabat Mater at the Rogers Park M. E. Church on Good Friday; and Dubois' Seven Last Words at St. John's Lutheran Church in Wilmette. Eunice Trott, lyric coloratura, gave a recital in Kimball Hall on May 18, with the assistance of Henrietta Clark, pianist and accompanist. Helen Maxwell, soprano, offered a twilight musical at the Lawson Y. M. C. A. with the assistance of Jean Sciacchitano, cello, and Leo Heim, at the piano, on April 4. Countess Olga Albani has returned to Chicago after an engagement of many weeks on the Friday night Ford Hour under the direction of Rex Chandler. All are artist pupils of Frank Laird Waller.

RENÉ DEVRIES.

LOUIS BACHNER,

now established in New York, has had an active season. Sigrid Onegin, Ria Ginster and Joseph Schmidt (presented twice recently by General Motors) took advantage of their stay in America to continue their vocal work with Bachner this winter. Young American artists who have studied with him this season include Agnes Davis, Benjamin de Loache, Frederick Jencks, Dorothy Orton, Richard Hale and Clifford Mens. (Photo by Blackstone Studios.)

Reiner Sails to Conduct Opera at Covent Garden

Fritz Reiner, accompanied by Mrs. Reiner, sailed on April 14 by the SS. Normandie for London to conduct opera performances at Covent Garden as part of the Coronation festivities. His opening performance immediately after his arrival will be Wagner's Parsifal on April 22 which he repeats on April 28 and May 31. He will also conduct Flying Dutchman, Borodin's Prince Igor, Carmen, and probably Tristan and Isolde. He sails from England on June 30 by the SS. Ile de France. Back in New York he is to conduct three weeks of the eight-week season of the Stadium Concerts.

Mr. Reiner has also been re-engaged for the 1938 autumn season of the San Francisco Opera. He remains on the coast from October 10 through November 19, conducting five performances with the opera company in San Francisco and two in Los Angeles of Fidelio, Lohengrin, Tristan and Isolde and possibly Parsifal.

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Chicago Musical College to Hold Summer Master School

Annual Sessions Include Participation by Prominent Instructors—New Courses and Festival Concert Series Are Features

CHICAGO.—On June 23 the Chicago Musical College inaugurates a series of concerts and recitals in commemoration of the seventieth anniversary of its founding by Dr. Florenz Ziegfeld. The festival series begins with a concert by the faculty and alumni at Orchestra Hall.

The student association of the Chicago Musical College sponsors a reunion of alumni and former students of the college on June 24, arranged by George Graham, secretary of the association. The student association is also arranging a series of lectures to be given by prominent members of the faculty and alumni.

The Summer Master School recital series begins on July 1 and continues throughout the first term and will include thirty concerts and recitals. Among the features planned are solo performances by faculty and master class students in piano, violin, cello, voice; class piano demonstrations; lecture recitals; a new series of illustrated lectures on musicology; two-piano recitals; organ recitals; chamber music; lectures on modern music; and a series of excerpts from operas.

DEPARTMENT OF MUSICOLOGY

During the winter months the administration of the college has been developing plans for a department of musicology, which is to start operations at the summer master school under the chairmanship of Dr. Hans Herman Rosenwald, Doctor of Philosophy from Heidelberg University, Germany. Courses include history of music; the piano, its music and composers presented by illustrated lectures. Max Wald, American composer and chairman of the theory department, offers a course on modern music, its form and harmonic devices. Dr. Rosenwald presents a course on the music of today, its idioms and styles of contemporary music. The department will offer a course in Musica Sacra, a development of Catholic church music from the medieval period. The Kyrie will be discussed and studied. The Gregorian chant discussed with attention to the Flemish School, Josquin, Orlando de Lasso and Palestrina. There is also a course for vocal students in German Lied by Dr. Rosenwald.

Franklin Madsen of Brigham Young University offers musicology and aesthetics and Dr. Erich Sorantin aesthetics of music. William Braid White, acoustical engineer and author of text books, is to lecture on acoustics of music.

NEW COURSES

Alexander Raab, Hungarian-American pedagogue and teacher, will return to the college presenting an initial Mid-western course at the first term of the Summer School of the Moor Double Keyboard piano. John Carre, American composer and pianist, and author of the textbook The Psychology of Piano Teaching, lectures for piano teachers. To meet the demand for two piano playing, a course will be given by Silvio Scionti, duo-piano artist and Isabel Laughlin, who has been heard in concerts with him throughout the South and West.

The Summer Master School also announces for the first time a course in adult pedagogy for teachers which is a special normal course in the new field of teaching adult beginners to play the piano under the direction of Jean Clinton, who has been engaged in this work for more than six years in New York and Chicago.

In the field of voice, Lazar S. Samoiloff returns to the college for the summer. In addition to his private lessons and coaching, he offers a course to voice students in concert, church and opera repertoire.

Isaac Van Grove comes for the summer master school from the East, where he recently conducted and directed Louis Gruenberg's grand opera, Jack and the Beanstalk and Max Reinhardt's The Eternal Road.

For the first time in several summers Dalcroze Eurythmics is to be given. This work will take on a special professional character and three courses are offered—rhythmic movement, principles of Dalcroze method, and rhythmic improvisation—by Gladys Wells, of the Cleveland Institute of Music faculty.

The college has installed a Hammond Organ studio and instruction to both beginners and advanced students. These courses have normally extended throughout an entire semester of twenty weeks but this summer may be taken either during the first or the second term of the school.

Other members of the faculty are Oscar W. Anderson, supervisor of instrumental music in the Chicago Public Schools and Marion Cotton, head of music department of New Trier High School, Winnetka, Ill.

Verdi Operas Sung at New York Hippodrome

The opening of the Hippodrome season on April 16, brought out the devoted in throngs. Il Trovatore as a whole was creditably accomplished and met with the audience's favorable reaction. The debut of Ercolina Ercole was easily the laurel winning performance of the evening. A trim figure and attractive personality made her Leonora extremely agreeable to the eye, and her voice, of floating character and smooth textured throughout, had a luscious quality in the middle and low registers and brought joy to the ear. A scant breath supply, however, prevented complete rounding out of phrases. Pasquale Ferrara was an engaging Manrico. The vocal timbre of Estelle Lenci, also debut, was not of the darkness necessary for Azucena, but it was well produced and effectively used, as were her gestures. Count di Luna was spiritedly accomplished by Claudio Frigerio, and Ferrando was Arthur Anderson, whose voice was more beautiful and smooth than expressive. At the baton Maestro Umberto Mugnai made his debut and effected a performance of unanimity of timing and telling variety of color, if not always with solidity of tone.

The second performance of the Salmaggi Opera Company, La Traviata, was unquestionably likeable, although not as spirited as some given by the company.

The ill-fated Violetta of Annunciata Gerrotto was full of lyric charm and grace, and was pervaded throughout with an authenticity of acting. Lee Sherman was handsome as the easily swayed Alfredo, and he voiced his part with credit. In William Hargrave's Germont there was a voice production of firm, resonant quality, smoothly used. Coordinated performances were given by Mildred Ippolito as Flora; Gina Castro as Annina; and John Ciccia as Dr. Granville. Angelo Canaruto at the baton held the performance together at crucial moments with unobtrusive and unified playing of his orchestra.

R. E.

Reading, Pa., Symphony Orchestra Ends Series

READING, PA.—The Reading Symphony Orchestra closed its season with the April concert held in the Rajah Theatre. Hans Kindler, the conductor, was at his brilliant best, and led the orchestra in performances of the intermezzo from Granados' Goyescas and the polka from Weinberger's Schwanda and Les Preludes of Liszt. The soloist, William Harms, a member of the faculty of Curtis Institute of Music, distinguished himself in the Liszt concerto in E flat for piano and orchestra. Mr. Harms, formerly a pupil of Josef Hofmann and Moriz Rosenthal, played with flashing technic and poetic warmth. The audience called him back until he granted two encores. Ardent applause rewarded Mr. Harms, the orchestra and Mr. Kindler.

Plans for next season (the twenty-fifth anniversary of the orchestra) are already being formed, as announced by Hugo Schumann, president of the ensemble. The present personnel of some seventy members will be augmented to 100 for one concert, the appearance of Paul Althouse, assisted by two other eminent artists. Mr. Schumann told the audience that negotiations were in progress with Mischa Elman and Jose Iturbi to come to Reading as soloists with the orchestra.

W. R.

Activities of Hazel Hallett

Hazel Hallett, pianist, is completing a season which included the following appearances: Boston Opera House, with the State Symphony, playing the Grieg concerto; MacDowell Club; Mechanics Hall, Worcester, Mass.; four times at the Longwood Towers; Gardner Museum, Boston; Keene, N. H.; Brown Hall, Crescendo Club; and other recitals, in and around Boston.

ORREA

PERNEL

English Violinist

•

EUROPEAN COMMENTS

THE OBSERVER

Many violinists with a wider renown than Orrea Pernel, and a more extensive experience, have not yet come within sight of her ability so to deal with an unaccompanied Bach Suite, as to make it sound the thing of beauty that it appears on paper.

MORNING POST

. . . It was not surprising to find Delius's No. 3 Sonata in the programme, since Miss Pernel has already established a reputation as an interpreter of this composer. In the final group, however, she revealed a versatility which corrected the impression that she is a one-composer specialist.

THE SUNDAY TIMES

Orrea Pernel had the courage to include the unaccompanied suite in G minor by Bach and the 2nd Delius Sonata. The first would have placed her musicianship beyond doubt, had it been necessary to do so; and the latter enabled her to express many of those fine shades of emotion on which this composition depends. In both works her tone was particularly winning.

ERIC BLOM, in the Birmingham Post

Miss Orrea Pernel is a violinist whom one is always delighted to hear at an orchestral concert as well as in chamber music. She played Mozart's Violin Concerto deliciously. . . . What lovely, mellow, unforced tone; what crisp phrasing; what grace and quick appreciation of a cunningly used composer's device this fine artist is capable of.

BRUSSELS "ETOILE BELGE"

Orrea Pernel is a sensitive and intelligent interpreter and gives evidence of very valuable qualities as a violinist: firm and decided bowing, singing qualities of tone, and sustained phrasing.

•

SOME RECENT PRESS OPINIONS

THE TIMES, May 2nd, 1936

Bach's sonata in C for violin alone was excellently played; the excellence consisting in the way tone, rhythm and phrasing were sustained, and in the last two movements Miss Pernel showed that there is still some aesthetic pleasure for a listener in these austere sonatas. Miss Pernel is a fine player with a firm and solid tone, smooth execution and musical judgment.

THE MORNING POST, Queen's Hall Promenade Concert, Aug. 20th, 1935

MISS ORREA PERNEL'S CULTURED PLAYING

Miss Orrea Pernel was heard in Mozart's D major Violin Concerto. Her performance was an attractive one, the tone being of an admirable quality, the playing showing a sensitive instinct for the right variation of accent necessary to give fluency and point to the delicate phrasing. It was in every way a performance of a cultured musician and an excellent player.

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NEW YORK APRIL 24, 1937 No. 2935

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

The tonal muse is all dressed up for a busy row of spring festivals.

—o—

This week at Chicago the San Carlo Opera Company ended its twenty-seventh annual American tour under the management of Fortune Gallo, and concluded 16,000 miles of travelling since last September. The financial receipts of the organization for 1936-37 top all its previous box office records.

—o—

Composers with Tin Cups

A sad plaint indeed is that voiced in the spring issue of the North American Review, entitled No Money for Music. The author is Minna Lederman, whose acquaintance with the modern music field is extensive. Summed up, her thesis is that the upsurge of promising and even substantially dowered creative figures in the United States has not been attended by a lucrative demand on the part of the public for their efforts. She says:

"The stage is thus set for the advent of a native genius—but no provision has been made for his bread and butter.

"Indeed although 'music money' is nowhere more plentiful, America, it seems, has no money at all for music in the strictest sense of the word, which is the score that the composer writes.

"Take for example an organization such as the [New York] Philharmonic-Symphony Society. From the fall of 1930 to that of 1932, the peak period of national musical outlay, it spent nearly two million dollars, or a little more than nine hundred thousand dollars a season.

"For all the music supplied by composers, not only Americans but Europeans (Strauss, Stravinsky, Ravel, Schönberg, De Falla, Respighi) the Philharmonic paid out annually only thirty-five hundred dollars, which is a little less than two-fifths of one per cent of the enormous total.

"A few details of this budget will make the picture clearer. The conductors, it seems, received each season two hundred thousand dollars, the orchestra three hundred and seventy-five thousand (which was divided among one hundred and ten men), the landlord seventy-five thousand, the management forty thousand, while five thousand was paid for advertising and the same amount for program printing. Or, figuring the cost per concert, the conductor's fee, varying according to his eminence, ranged from two thousand down to five hundred dollars, the orchestra's was a little over three thousand, the rent came to six hundred, the management charged about three hundred and thirty-five and advertising and programs each cost about forty-one dollars.

"Whereas the royalties for music averaged twenty-nine dollars a concert—less than the cost of any service contributing to the production. Since royalties go first to publishers, who generally deduct more than half the sum collected, the men who wrote the music averaged between ten to fifteen dollars for a performance whose cost was about seventy-five hundred dollars.

"However, the Philharmonic is one of the three most generous of more than three hundred large and small symphonic organizations in America."

While this country holds tenaciously to the theory that melody, like air, should be free (except in the case of popular dance music, which often realizes a surprising dividend), Europe has been much more aware of the problem of the creative artist and has made better provision for him. Though the musicians of the classic and early Romantic period often lived on meagre earnings, or none at all, "Europe's conscience," says Miss Lederman, "came alive to the composer early in the nineteenth century, and one after another the civilized nations extended to him the protection of copyright. Their purpose was to assure him during his lifetime, and his heirs for some years afterwards, an income not only from the sale but from every performance of his work—in other words, payment for his product."

The United States was the last major nation to adopt international copyright protection and even now is declared to be notorious for the small royalty fees it allots to music of even well-known European figures, while the American composer realizes only modest fees and in many cases nothing at all.

Though this state of affairs would seem to be most discouraging to creative effort, it is a fact that the volume of American composition has had a manifold increase in the last few decades. And even now the movement for greater financial recognition is growing, with the organization last May of the American Grand Rights Association and the recent appointment by the American Society of Composers, Authors and Publishers of a committee of composers to investigate these rights.

It seems as if a new chapter in the recognition of America's serious composers is about to be opened. It is high time that such an awakening should take place in the general public, which has long considered creative figures as beings to be taken less than seriously. Perhaps in time we shall reach the civilized stage in which composers of major works will be regarded not as harmless cranks but as respected figures who are producing a commodity that has a useful place in the nation's life. Only then will the art come into full maturity on this continent.

—o—

When Is a Classic "Classic"?

Alfred Einstein, writing in the March-April issue of Modern Music (New York), poses some interesting queries about the nature and enduring qualities of classics. He notes that the ideas on this subject change from time to time. He says:

"The concept of classicism is vague and ambiguous. Our grandparents saw it embodied in the works of Haydn, Mozart, Beethoven, as also in the graphic arts of antiquity and of Raphael and Michelangelo. But just as this field has been enlarged to embrace Eastern Asia and the primitives, on closer acquaintance with Bach the music classics have been extended to include the 'old masters.' Who knows but that in the general picture of culture, musicians like Dufay, Josquin, Ciprian de Rore and the younger Monteverdi will be ranged alongside Giorgone, Tintoretto or Greco?

"To become a classic, one must have the luck to be born at the right time. Bach, Handel, Haydn, Mozart and Beethoven had this good fortune. We—that is, the creative musicians of today—certainly have not. Ours is like the situation of the first masters of monody and of opera around 1600 who had the painful task of setting their poor, stiff, purely 'programmatic' efforts against the ripened and finished art of polyphony. The artists born in a fortunate age find definite forms at hand, definite enough to be stable, new enough to permit further exploitation and new content. Those who have rough going are the composers arriving too soon or too late, who find forms so primitive that nothing final, well-rounded or complete can be stated within them, or forms superannuated, exhausted and over-ripe, which permit repetition only or, at best, variation. Perhaps we poor musicians of the first third of the twentieth century have arrived on the scene both too early and too late. Works born in such a period generally have a slim prospect of attaining the permanence called immortality.

"The first to realize this have been the publishers—for the most sensitive part of the human body is the pocketbook nerve. I do not doubt, and a glance at the catalogs confirms this, that new works continue to be printed. But modern music in general is not being published. I will not dwell further on the economic, cultural or political reasons for this. It all boils down finally to a vicious circle: the new music is not being printed because there is no public to buy it and there is no public to buy it because it is not being printed.

"But should everything written expect and deserve publication? This was not the custom of the past. A sharp distinction was made between what should and should not be permitted to share in the immortality which is the apparent guarantee of publication. Printing a piece of music had a quite different significance from that of today. Lasting works were found only in the church, a conservative force; in the old days it was the only institution unconcerned about the age or novelty of a mass or motet. . . . The practical editions of later ages were motivated principally by the dedications, for only a wealthy patron was in a position to recompense a composer for his efforts. . . . Nearly all works which have gone into new editions were preserved not for artistic but for pedagogic reasons. Even Bach published nothing without a teaching purpose; he thought little about 'immortality' and permanence. . . . And, as we know, not all of Bach's fruits were gathered. Mozart, Haydn, Beethoven and even Schubert were not concerned with the idea that some day there would be a complete edition of their works and that critics would reproach them with having included too much that was mediocre.

"It was the nineteenth century that first gave to us the 'artist' who held that every note he wrote was important and must be handed down to posterity. It was the nineteenth century which first assigned to publication the function of bringing the greatest works to the masses (as well also as the greatest rubbish), and at the same time fostered that apparently senseless phase of publication, the printing of works which had no public—a senselessness one may choose to call idealism.

"I hold it is no great misfortune that this idealism has begun to pass modern music by. But with one reservation, which is that new music should instead be heard all the more. What did it harm Mozart that only eighteen of his opus numbers were published during his lifetime, that he never saw the printed score of even one of his operas or symphonies? Composition today needs no further stimulus than Mozart's, no claim on posterity, merely the desire to make the work at hand, whether opera or divertimento, as good as possible. . . .

"One great success is enough to bring the less worthy music into the light and give it life until, after the composer's death, the 'Collected Works' appear, to preserve even mediocre and unimportant compositions. To compose one great, successful, enduring work is enough.

"No formula guarantees permanence. The only recipe is to remain true to oneself—provided one has the proper authority and is not merely a follower. It has been said that out of all modern music there has not emerged a single enduring work, that only experiment has been cultivated. Even were this true, it is no reproach and would merely confirm the unfortunate situation of today's generation. But it is not the case. Actually modern music, like all movements, has minor satellites whose names already have faded away. But they are characteristic of every age; such names are found only in encyclopedias and will never be resurrected, no matter how strong an urge there may be toward 'historical research.' The residue of the new music of the last thirty years which still remains alive or has claims on life is as great as that of any age, and is at all events greater than the epigonous music which flourishes today as it always has. . . ."

It is true that much of what was highly esteemed at the end of the nineteenth century has now been perceived to be pretty weak twaddle, musically speaking. Time has a way of marking out with pitiless clarity work which is original, that is genuine expression, from the derivative, however imposing it may sound. Dr. Einstein is on safe ground when he says that the "new work," as opposed to the repetitive, lives. But one would like to add a foot-note to the effect that it does so when it carries on and develops from the line of advance that has been made by the classics of the past. So far as is known, no case exists in music of a revelation of something absolutely new. Rather, innovations provide new light on the old, a demonstration of new ways to handle old problems significantly.

VARIATIONS

By Leonard Liebling

There exists a long-standing controversy regarding the method of Wagner's composing—whether or not he did it at the piano.

I once wrote that Wagner used the instrument very rarely in his work, and promptly drew down upon myself some energetic contradictions, a few of them based upon seemingly authoritative facts.

However, a recent article in the London Daily Telegraph of April 10 offers some new evidence bearing out my contention. The paper publishes a picture of the house (now demolished) at 22, Portland Terrace, Regent's Park, where Wagner lived in 1855, when he was conductor of the London Philharmonic Orchestra. Clarence Lucas photographed the place in 1905 (the year of its demolition) and he writes to the Telegraph: "Your paragraph about Wagner's former home in London interests me, for I was the occupier from 1893 to 1898. I took it only because Wagner had lived there in 1855, and had there scored the first act of Die Walküre. . . . The landlord told me that when he saw an Erard grand piano carried up to the first floor, he expected to hear some music from the eminent composer, 'but Wagner only touched a chord on it every two or three weeks.' "

Of course it may be said rightly that orchestrating is not composing; and that Wagner might have done his actual creating at the keyboard, made sketches, and then finished his score from them. I am inclined to doubt it however, and still think that while he probably went to the piano to verify a chord or passage now and then, he heard nearly all his music first in his "mind's ear," and never groped around on the keyboard trying shreds of themes and harmonies until he found appropriate material. Melody came to him too easily for that, and his harmonic system was so clearly established in his consciousness that he needed no exploratory soundings on the piano.

The whole discussion is not musically important. All great composers had their travails in different ways. What matters is not how they labored, but what they achieved.

In the case of Wagner, a perusal of his manuscript scores shows that he made almost no changes after he started to write them. It may therefore safely be assumed that if he could work out such prodigious undertakings mentally in advance of recording them, he needed no prolonged hammering on the keyboard to find and develop his basic material.

There let the question rest, except for those curious persons who are eternally trying to discover the mechanics of inspiration. They have up to the present offered no formula. Perhaps there is none.

* * *

Whether you believe it or not, fugue and jazz are rapidly coming into close affiliation; and whether the public will know it or not, they are bound soon to be dancing to the strictest form of counterpoint.

Forsyth, the colored English composer, started something ominous for the jazz composers when he wrote his Dodging a Divorcée as a perfect little fughetto. Last week, on a commercial radio program, I heard the same idea embodied in a popular piece called Swing, Swing, Mother-in-Law (composer unknown to me) which has a twenty-four bar introduction of straight fugue.

The innovation has caught on with the creators of Tin Pan Alley, and hereafter their gods are likely to be no longer Gershwin and Porter, but Bach and Purcell.

One of the Alleyists (he orchestrates, too) telephoned me last week, and almost knocked me off my chair by asking whether Bach's The Art of Fugue is translated into English, and where it is possible to find some of Mendelssohn's fugal writing.

Now that I think of it, the signs that something like that would happen with the tune mechanics have been showing for some time. During the past ten years or so, popular music has taken on more and more complexity in rhythm and construction. Simple statements of air and accompaniment are practically a thing of the past in dance numbers, and even slow songs are woven about with elaborate decorative patterns. A school of arrangers now exists, some of astonishing resourcefulness, who take the baldest Broadway tunes and dress them with ultra-modern harmonies and real counterpoint, either in piano or orchestral form. Grofé, Bennett, Challis, Deutsch, Cesana, Kostelanetz, are such arrangers, and several of them also compose excellent music of their own.

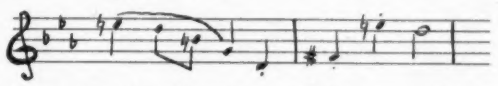
Not long ago, in Baltimore, I heard a diminutive, merrily fugued piece called Thank You, Mister Bach, by Van Phillips. It made the hit of the Paul Whiteman concert in the Maryland city.

Most of the players in jazz bands and orchestras will tell you that they prefer the "good stuff" to "hot-cha," and can endure the latter only when it is trimmed with a legitimate arrangement.

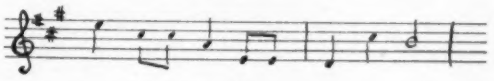
The whole thing shows a healthful musical trend, and suggests that perhaps Paul Whiteman was right when he said, early in his pioneering days of "Experimental Concerts," that the best elements of jazz would be adopted ultimately into the regular family of art-music. No less an advanced composer than Stravinsky has recently spent many evenings in Harlem and other haunts of jazz, making an intensive study of the methods of its composers and orchestraters.

Our better Broadway composers have a quick and assimilative ear, and keen imitative sense. With radio providing more and more good music, they are constantly thrown into contact with it, some of them for the first time in their lives. One proof of it is that so many melodies of the masters are metamorphosed into popular tunes.

Just the other day, an investigator pointed out that one of the principal subjects in Bruckner's Romantic Symphony (fourth, in E flat) as follows,



shows that the Viennese symphonist purloined it from that recent profane American ditty known as Who's Afraid of the Big, Bad Wolf?



* * *

If you still are unconvinced that the musical extremes are meeting, regard this from Louis Sobol's Evening Journal (New York) column of April 14th:

Leopold Stokowski sat alone in a box at the Cotton Club Monday night and was joined a few seconds later by Duke Ellington. "I have always wanted to meet you—and to hear you conduct your compositions," said Conductor Stokowski. . . . "This is one of the proudest moments of my life. I've always had the greatest admiration for you," said Conductor Ellington.

Stokowski: "Tell me—what are you striving for in your music?"

Ellington: "I am endeavoring to establish unadulterated Negro melody portraying the American Negro."

Stokowski: "I would like to sit here and listen to your interpretations. It would be enlightening."

Ellington returns to his piano and conducts the orchestra in a medley of his own compositions, including a clarinet concerto, "Lament," a trumpet concerto, "Echoes of Harlem," a trombone concerto, "Yearning for Love" also "Jumpy," "In a Sentimental Mood" and finally the low-down, sensuous "Rockin' in Rhythm."

Returning to the box, Stokowski murmured: "Mr. Ellington, now I truly understand the Negro soul. Perhaps you would honor me by attending my concert at Carnegie tomorrow evening."

Duke Ellington sat alone in the Stokowski box at Carnegie last night—and listened while the Caucasian conductor led his vast orchestra in an interpretation of the vague white-folks' soul.

* * *

It is a good sign too, that radio has definitely put itself in the increased service of the best music. Not that radio did so any too willingly. Public demand must receive credit for the phenomenon. As soon as observant commercial sponsors realized how widely the taste for finer tonal entertainment had spread, the radio agents and executives were forced to provide it.

Just a few years ago, when I suggested to important persons in the NBC and CBS establishments that they offer programs by the leading symphony orchestras and best known soloists of concert and opera (who then could be had for moderate fees) they jeered at me, told me that I was a hopeless highbrow and did not understand the general public preference for jazz, news, and roystering comedians. One of the radio moguls said specifically: "Get it into your head that the intelligence of the average American radio listener, is that of a nine-year-old child." Nothing that I adduced to prove otherwise, could change his singularly low opinion of his compatriots. Commercial sponsors too, guided by the radio heads and agents, took the same attitude.

When I put my proposition to highly-placed representatives of Ford and General Motors, I received patronizing negatives. My vengeful delight now is, that at present all those purchasers of the best artistic talent pay the highest possible prices for it.

Both CBS and NBC are at this moment boasting—and rightly so—about the many splendid musical programs they put on the radio, and they issue bulletins of statistics in evidence. One such memorandum lying before me, from CBS, was issued several weeks ago. The introduction reads:

Even a brief analysis of the broadcasting of music on the Columbia Network reveals the current trend in favor of serious music on the air. There is an abundance of evidence to show that more and more listeners find such broadcasts much to their liking; also, that there has been a commensurate increase in the broadcasting of such programs, both by the Columbia Network and by its clients, in response to the interest shown by the audience.

According to the self-confession of CBS, "the Ford Sunday Evening Hour has a larger audience than such outstandingly popular features as Kate Smith, for A. & P., and Jack Oakie's College, for Camel cigarettes.

Another interesting paragraph reads: "When Columbia first offered the Sunday afternoon concerts of the New York Philharmonic, there were many who doubted the appeal of such a program to the general audience. . . . Today, the Philharmonic Sunday concerts have an audience which has been counted in the millions. . . . The estimated primary coverage of the Philharmonic program is 18,625,000 radio homes."

In 1936 twice as many programs by CBS were devoted to serious music as in 1935. Some orchestral premieres took place over the air. The Metropolitan Opera was heard every Saturday afternoon during a large part of the winter. Concerts in Europe came across the Atlantic by short-wave. Twenty-two American orchestras (under thirty-six conductors) and thirty-six well known American choruses gave broadcasts. The list of pianists, singers, violinists, cellists, and other soloists who appeared before the microphone, included practically every name known in our concert halls and houses of opera.

And isn't all that a pretty dish of music to set before a public "with the average intelligence of a nine-year-old child"?

* * *

His New York American radio column of April 12, has the attached sage remark by Dinty Doyle: "Radio executives should get together for a definition of the word *maestro*. Some who are dignified with that designation find difficulty in distinguishing an up-beat from a down-beat."

* * *

Did you know that France has a village named St. Saens? It is in the Department of the Lower Seine, twenty miles from Rouen, sixty from Havre, seventy-five from Paris, and a crow flying from Paris to Dieppe could rest on its church steeple.

Many persons have wondered how the Saint-Saëns family, of Hebrew ancestry, acquired their saintly appellation. One theory has it that they took the name of the aforementioned village. (The composer was born in Paris.) However, in the seventh century it was called Camp du Souverain.

Clarence Lucas, indefatigable musicologist, historian—and sly wit—once told me that he believed the musician's forebears called themselves after a ruined monastery in charge of Sidonius, who when canonized became Sanctus Sidonius. "On a cold night, when drunk," explained Lucas, "an inhabitant might easily get mixed up with 'Sanctus Sidonius,' and mush it into Saint-Saëns."

* * *

Report is on hand that one of the new-fangled lie detectors was tried out on an orchestral conductor the other day, with the following result:

Question: "Do you think yourself a great conductor?"

Answer: "Yes." (Detector registers Truth.)

Question: "Do you believe that you are more important than the orchestra?"

Answer: "No." (Detector wobbles strongly and points to Untruth.)

Question: "What do you think of your baton colleagues, excepting Toscanini?"

Answer: "They are fine gentlemen, eminent musical scholars, excellent interpreters—" (Detector swells and bursts into a million small pieces.)

* * *

In the New York World-Telegram (April 10) its music reviewer, Pitts Sanborn, says that there is "acute interest now general in the composers of the sixteenth and seventeenth centuries." Pitts must have had unusual chances for observation. Acute tonal interest there is, no doubt, but it centers in Metropolitan Opera gossip, news about Toscanini, Flagstad's singing, divas who appear in moving pictures, prices paid by radio sponsors to famed musical persons, and guesses as to what Stokowski will do next in Hollywood.

Weary and ill at ease, I wandered into the foyer of the Barbizon-Plaza one evening recently and settled myself in a comfortable chair for a snooze. I had barely got ten winks out of the proverbial forty when two elderly club women in flowers and feathers and velvet gowns entered and sat down on a sofa near me.

"She's a communist, my dear," said the little one. "I'm sure of it. And I wouldn't be a bit surprised if she was paid to start trouble by one of those frightful organizations."

"She certainly makes a fuss, whatever meeting she's present at," said the plump creature.

"Well, we'll have to stop her. I'll get Susie to put a few pins in her. She's good at that, you know."

"Well, that sure would get rid of her. Susie knows just how to shut people up. Isn't she a caution? I have to laugh at the things she says to people. I'd hate to have her get after me."

"Now," said the little body, "let's get down to business. Are you going to have all music at the next meeting?"

"Yes, I think we should. You see, it's the May meeting and Music Week is in May. What are the dates, do you know?"

"No, it's sometime in May. The beginning or the middle or the end. Well, it's in May, I do know that."

"We'd better have music then. Do you know a singer we can get?"

"Yes, I know a corky tenor. He sings fine—all sorts of songs—and he's very handsome. Much handsomer than the one Mary had at her club. I didn't like him. He made faces, and did you see how bald he was getting? It's too bad when a tenor loses his hair. Takes away from him, if you know what I mean."

"Do you have to pay your tenor?"

"Well, he usually wants *something*, but I can get him cheap. He likes me" (giggle, giggle) "and I think we wouldn't have to pay him more than ten dollars."

"That's too much, dear. Remember, we lost money on that Bridge. We'll have to watch our expenses the rest of this season even if we have got eighteen new members. Can't you get the man for five dollars?"

"Maybe. I'll try. I *think* he'll do it for *me*."

"Now there's drama. Music and drama always go so well together. Don't you know any actor or somebody?"

"There's a man who has some scheme for a theatre or school or something who asked me if he couldn't speak at the club."

"He is one of those propagandists, is he?"

"No, I don't think so. He has a scheme to better the theatre."

"Oh, one of those. Well, tell him he can only speak five minutes."

"But we haven't got a program with just two people. What about another singer or somebody who plays a mandolin or saxophone or piano or something like that?"

"I don't believe I know anybody."

"Well, Mrs. Hurley's daughter is quite good as a musician, I hear. Let's ask her. Perhaps she'd do, and we wouldn't have to pay a cent. She'd be glad of the chance to play."

"Well, dear, I've got to go."

"I'm so glad we've fixed the program. I'll just go ahead with it and get all the people. We'll have to send out announcements next week. And I won't promise to pay anybody if I can possibly avoid it. You know how musicians are. They always want a lot just to play or sing. Goodbye, dear."

* * *

I suppose one really cannot blame the Boston music critics for not being able to distinguish between Karin Branzell and Doris Doe, those illustrious Metropolitan contraltos. It seems Doris sang Erda in that centre of culture (?) with the opera forces the other day—pinch-hitting for Karin—and the newspapers praised the vocal performance unanimously. Redfern Mason in the Transcript said that "there was great beauty in Karin Branzell's singing of Erda's discourse."

Now I ask you, how could any tonal reviewer recognize half a woman and label her correctly? Had Wagner allowed Erda to stand on her two feet like the other gods and goddesses instead of pushing her up waist-high through a trap-door and muffling her up with veils and scarves with no chance to take them off as Strauss allows Salome to do, the boys might have had a chance. But the tricks were all against them.

Ah, well, Karin gets the good notices and Doris has the satisfactions. I suppose that's something, but I don't know what you call it. It's tough—this Erda singing, now isn't it?

* * *

That second cousin twice removed of mine who lives in Cincinnati despite floods sent me the enclosed clipping from a local newspaper with the following letter:

Dear Cousin Snooper:

Herewith an item that may interest your intelligence—if you have any—which I often doubt (excuse it, please, I may be wrong—though I never have been). You can see that your friend Eugene is not the only one in his immediate family that "has rhythm." If he doesn't look out he'll have a *premiere danseuse* on his hands, and from what I hear they have most exotic temperaments.

However, though the audience didn't know the tiny dancer was Sidonie, they applauded her roundly.

Wish you could have been there, though how I could ever stand you as a house-guest is beyond my comprehension.

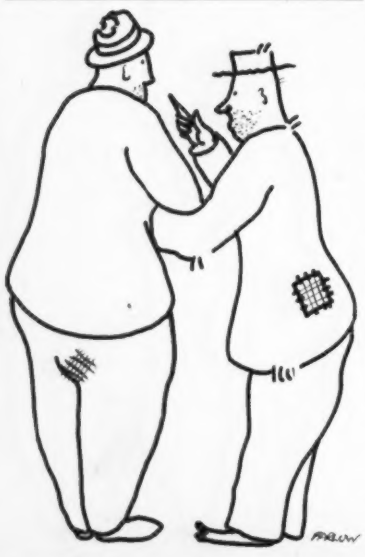
LILIBEL.

DAUGHTER MAKES DEBUT AS A BALLET DANCER

Sidonie Goossens, not quite 5 years old, daughter of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, experienced the thrill of a lifetime yesterday when she made her debut as a professional ballet dancer with the Monte Carlo Ballet Russe at Music Hall. It was an equally great thrill to her parents.

Sidonie has been taking dancing lessons ever since she was able to toddle. So, when opportunity knocked at her door yesterday, she was ready. In the ballet "La Boutique Fantasque" (The Fantastic Toy Shop), there is a part for a child. She is carried into the toy shop on the shoulders of a Russian merchant, a role portrayed by Serge Grigorieff, veteran of the Imperial Russian ballet and drillmaster of the Monte Carlo ballet.

Grigorieff found that Sidonie measured up beautifully for the part. So she made her stage debut accordingly, arrayed in Russian finery. She danced to the exquisite Rossini music, as orchestrated by Respighi, which her father conducted.



If yer want music, Bill, I'll take yer to a place where dey plays Beethoven swell."

I SEE THAT

Winifred Cecil, soprano, will be the soloist with the Downtown Glee Club of New York on April 28 at Carnegie Hall. Shortly after, Miss Cecil leaves for Europe.

* * *

The last Soiree Intime of the season at the Dorney-Culp Studios, New York, takes place April 25 in which all the Dornay-Culp prominent artist-students will participate.

* * *

Harold Dicterow, violinist, will be heard in recital in Town Hall, New York, on May 2, with Gregory Ashman at the piano. Mr. Dicterow is an artist-pupil of Vladimir Graffman.

* * *

Frank Mannheimer, pianist, appeared in two Ohio cities, Columbus and Dayton, during March. In April he is playing recitals in Winfield and Wichita, Kan., from there going to Houston and Fort Worth, Tex., for concerts and master classes. Mr. Mannheimer returns to the United States next January for another concert tour of several months.

* * *

Paul Althouse will appear on April 26 as soloist with the Ashland Symphony Orchestra in Ashland, O.

* * *

The Dessoff Choirs (conducted by Paul Boepple) will give a program of old and new secular choral music at Town Hall, New York, on April 27.

* * *

Louise Gerard Thiers has set April 24 for her annual Operatic Evening of Ensemble Music at her New York studio.

* * *

Frieda Volkert, soprano, and Henry Baird, baritone, will be presented in a Miniature Studio Recital by Leon Carson on April 25.

* * *

Marie Miller, harpist, will be the guest of honor at the president's musicale of the New Jersey Women's Club at the Hotel Pennsylvania, New York, on April 29. Miss Miller's artist-pupil, Elsa Moegle, who recently played at the White House, plays a group of harp solos.

Dorothea Lawrence, lyric soprano, member of the Stephen Decatur Chapter, Daughters of 1812, is to be soloist at the National Society, in Washington, D. C., April 26. She is also heard weekly over radio station WTNJ.

* * *

Lulu Jones Downing, American composer-pianist, and J. Bradley-Griffin, dramatic recitalist, will be heard in a recital of poetry, music and drama at Town Hall, New York, on April 24, their first New York appearance.

* * *

Lilias Mackinnon, author of Musical Secrets, and of The Memory Method, following an active season in America, returns to London about May 1. While in America she gave lecture-recitals for the Associated Music Teachers League in Steinway Hall, New York; for the Boston University School of Music; the National Music Teachers Association in Chicago and in Canada. She plans to return to the United States next season.

* * *

Addison Fowler and Florenz Tamara, dancers, have added another Spanish group to their program of ultra modern and romantic dances. After completing their present tour, the two leave in May for Mexico City to fulfill engagements.

* * *

A photograph of Adelaide DeLoca, American contralto, has been added to the collection of Artist's Photographs at the Buffalo Public Library, in Buffalo, N. Y. This collection was started upon the death of the late Marion deForest, manager of the Musical Foundation, and contains photographs of many artists, including Schumann-Heink and Louise Homer. Miss DeLoca's is the most recent addition.

* * *

Grace Bush's Easter Carol was sung by Edna Wilson, contralto, on March 20 for the first time in Chicago. Miss Wilson's program also included Mrs. Bush's song Pleading, which is being sung on the concert tours of Mario Chamlee and Frederick Jagel.

* * *

Josephine Forsyth's musical setting of The Lord's Prayer was sung in two Easter Sunrise Services in California, at Hollywood Bowl and in the Forest Lawn service. The Hollywood Bowl performance was by the Los Angeles Federal Music Project Chorus of 300 voices, assisted by Julia Kellar, harpist, with the composer at the piano. It was broadcast over the Mutual system. At Forest Lawn, Joseph Klein conducted a mixed chorus of 500 in the work. The Columbia system carried this broadcast. Jan Peerce, tenor, sang The Lord's Prayer in Cleveland on March 2, giving the first performance of the composition in Jewish.

* * *

Julius Huehn, baritone of the Metropolitan Opera, has been engaged to take the baritone role at the Cathedral of St. John the Divine, New York, when the Bach St. Matthew Passion is sung there on May 11.

* * *

Claude Gonvierre, pianist, entertained in his duplex penthouse studios for Janet Gaynor and Margaret Lindsey of the motion pictures during their recent New York visit.

* * *

Santo Di Primo, tenor, appeared as soloist in the Verdi Requiem in Symphony Hall, Boston, Mass., on April 11. This performance was under the auspices of the Handel and Haydn Society of Boston.

* * *

The Scriabin Circle had the final meeting of the season on April 13, when Katherine Heyman gave an illustrated lecture on Technic and Pedaling in Scriabin Works. On May 15 she leaves for Paris, where she will conduct a Group Festival for six weeks' study.

* * *

Harold Land conducted Dubois' Seven Last Words at St. Andrews P. E. Church, Yonkers, N. Y., on March 23, with 100 singers in the chorus. The work was given as a memorial to the late Arthur Land, prominent official of the church, and father of the conductor.

* * *

Leonard Stocker, baritone, on March 18 took part in a recital at the Francis Rogers Studio, New York, and appeared the next night at Sherry's, in an affair given by the Soldiers and Sailors Club.

OBITUARY

Algernon B. L. Ashton

LONDON.—Algernon B. L. Ashton, composer, died here on April 10 at the age of seventy-seven. He was born in Durham, England, December 9, 1859. After 1863 he lived in Leipsic for seventeen years. He studied at the Conservatory there under Reinecke, Jadassohn and E. F. Richter, and later under Joachim and Raff in Frankfort-on-Main. In 1881 he settled in London, and served as professor of piano at the Royal College of Music from 1885 to 1910. His compositions included more than 200 works, among them five symphonies, a piano and a violin concerto, twenty-four piano sonatas, five violin sonatas, five cello sonatas, and many chamber music, piano and organ pieces. He had also published Truth, Wit and Wisdom, a collection of more than 500 letters to the press. S. K

Mathias P. Möller

HAGERSTOWN, MD.—Mathias P. Möller, owner of the M. P. Möller Organ Works, died on April 13 at his home in this city. He was eighty-two years old and is survived by his wife, Mrs. Mary Belle Möller, a son and three daughters.

He was a native of Denmark and came to the United States in 1872. After some time of association with organ manufacturers and the invention of improvements on the construction of the instruments, Mr. Möller built his first organ at Warren, Pa., in 1875. He moved to Hagerstown in 1880. His plant in this city is one of the largest in the United States devoted exclusively to the manufacture of organs. W. P.

Francis Louis Van Gilluwe

ASBURY PARK, N. J.—Francis Louis Van Gilluwe, eighty-eight, credited with the founding of New Jersey's school orchestra system, died on April 10 at his home in this city. Mr. Van Gilluwe was musical instructor in the Asbury Park schools for some years. Before his retirement from business in 1918, he operated a chain of grocery stores. He is survived by five daughters and two sons. L. M.

Fred A. Kramer, Sr.

ALLENTOWN, PA.—Fred A. Kramer, Sr., of Kramer's Music House, died on March 16. For many years Mr. Kramer was head of this firm, which is one of the oldest business houses in the city. K. L.

COMING CONVENTIONS

APRIL

April 23 to 29.....Indianapolis, Ind. ...Twentieth Biennial Convention, National Federation of Music Clubs

MAY

May —— .....Providence, R. I. ...Rhode Island Federation of Music Clubs
May 6 to 8.....Kenosha, Wis. .....Wisconsin Federation of Music Clubs
May 6 to 8.....Lawrence, Kan. .....National School Band Competition Festival, Region No. 9
May 13 to 15.....Cheyenne, Wyo. ....Wyoming Federation of Music Clubs
May 13 to 15.....Jackson, Miss. .....National School Band Competition Festival, Region No. 7
May 13 to 15.....Ohio State University, Columbus, O..National School Music Contests (Orchestras, Wind and String Solos and Ensembles)
May 13 to 15.....Price, Utah .....National School Band Competition Festival, Region No. 10
May 14 .....El Dorado, Ark. ....Arkansas Federation of Music Clubs
May 14 and 15.....Oklahoma City, Okla..National School Band Competition Festival, Region No. 6
May 15 .....Wilmington, Del. ...Delaware Federation of Music Clubs
May 20 and 21.....Louisville, Ky. .....Kentucky Federation of Music Clubs
May 20 to 22.....Rockland, Me. .....Maine Federation of Music Clubs
May 26 .....Torrington, Conn. ...Connecticut Federation of Music Clubs

JUNE

June 1 to 3.....Portland, Ore. .....Oregon Federation of Music Clubs
June 11 to 13.....Butte, Mont. .....Montana Federation of Music Clubs
June 14 to 16.....Hotel Roosevelt, New York City....Music Publishers Association of the United States and National Association of Sheet Music Dealers

JULY

July 26 to 29.....Hotel New Yorker, New York City....Music Trades Convention (National Association of Music Merchants, National Piano Manufacturers' Association of America, National Retail Musical Instrument Dealers Association, National Association of Band Instrument Manufacturers, National Association of Musical Merchandise Manufacturers, National Association of Musical Merchandise Wholesalers)

DECEMBER

December 29 to 31.....Pittsburgh, Pa. .....Music Teachers National Association

MARCH, 1938

March 27-April 1, 1938.....St. Louis, Mo. .....Music Educators National Conference (Sixth Biennial Meeting)

Musicales

Chamber Music Society of America Opens Spring Festival

The first New York Spring Festival of the Chamber Music Society of America opened on April 13 with a concert at the Grand Central Galleries. Paul Rosenfield first made a short address, and then the program began with Walter Piston's second quartet, followed by the poem for flute by Charles Griffes. By a rearrangement, the premier of Roger Sessions' quartet in E minor (op. 9) was next, and the Eroica Sonata of MacDowell was assigned to the program of April 27. William Kroll, violinist, and Frank Sheridan, pianist, played the partita of Loeffler for this combination. Georges Barrere was the flute soloist in the Griffes score, while Johana Harris took the keyboard for Mr. Barrere's piano version of the orchestral accompaniment. The idiom of Griffes and Loeffler is sufficiently familiar, with the traces of French impressionism. Performances of deft technic and lovely tone were given these scores.

The Coolidge Quartet (William Kroll, Nicolai Berezowsky, Nicolas Moldavan and Victor Gottlieb) distinguished themselves in their fine playing of the Piston and Sessions' works. These were excellent examples of the contemporary talent of the two composers, cast in the harmonic mold of the present, but not lacking in lyricism.

This festival, which has the laudable dedication to Music of Yesterday and Today and which includes American music of various periods, is held in honor of Mrs. Elizabeth Sprague Coolidge, the emininent patroness of chamber music. The first event was well attended, and much interest was shown by the audience. M. L. S.

* * *

St. Cecilia Club Led by Barzin

A large and fashionable audience gathered in the grand ballroom of the Waldorf-Astoria Hotel, New York, on April 13 to hear a concert by the Saint Cecilia Club under the baton of Leon Barzin. This chorus, which consists of about forty women's voices, showed precision, unity and pliant tone in numbers which began with compositions of Sergei Rachmaninoff in arrangements of Victor Harris, conductor emeritus of the club. The Rachmaninoff-Harris pieces were an Ave Maria, The Island and Floods of Spring. First performance was given the Magnificat and Gloria for chorus and soloists by Herman Hans Wetzler. The featured artists in this score were Barbara Weeden, soprano; William Hymanson, violinist; and Gibner King, organist.

The soloist of the concert was Daniel Harris, baritone, who provided musical delight for his hearers by his excellent singing of Lieder by Schubert and Marx, the serenade from Don Giovanni and Largo al Factotum from Barber of Seville; and later in Song Without Words (A. Walter Kramer), and two songs by Henri Duparc. With the chorus, Mr. Harris sang Warren Storey Smith's A Caravan From China Comes. K. B.

* * *

June Burgess Presents Elsa Mayer

The first of a series of Sunday vocal recitals at the Dauphin Hotel, New York, under the direction of June Burgess attracted an overflowing audience on April 11. The gathering heard Elsa Mayer, soprano, with Mrs. Burgess at the piano, in a program beginning with Bach and ending with Delibes and Ronald. My Heart Ever Faithful (Bach) was sung with fluency and good taste, and the ease and grace of Mozart's Alleluia, with a closing high C was notable. Haydn's Gia la Notte was well done. Songs by Durante and Sibella contained animation and playfulness. It was in the aria from Aida however that Miss Mayer sang with authoritative style and deep feeling which was warmly applauded. The contrasting Un bel di (Madama Butterfly) conveyed a pensive spirit true to the original. There followed a series of Lieder sung in excellent German; Bach's Patron, das macht der Wind was a high spot. Lightness and grace characterized four French songs, concluding with Delibes' Filles de Cadix, which was brilliantly sung. Three songs (Cycle of Life) by Ronald concluded the program, followed by insistent demand for more. The singer added Love Has Eyes (Bishop). Impeccable piano accompaniments by Mrs. Burgess supplied the instrumental background. Applause was warm and consistent. F. W. R.

* * *

Mildred M. Heiber Sings

At a recital in one of the Steinway Hall, New York, studios on April 11, Mildred M. Heiber, soprano, provided her listeners with highly enjoyable singing. Showing a voice of considerable range and power, of musical texture and freely emitted, Miss Heiber interpreted a diversified list of pieces ranging from the technical difficulties of an arrangement of the Strauss Blue Danube to the more profound Richard Strauss' Zueignung. Dunn's Bitterness of Love; Hageman's Night Hath a Thousand Eyes; Wishing, and Song of Sunshine, by Florence Turner-Maley (her teacher) and A Spring Fancy, by Densmore, were some of the numbers which Miss Heiber encompassed with sensitive feeling, fine phrasing, exact pitch and good breath control. There were a number of encores. Mildred Browne gave excellent support at the piano. Mrs. Maley played the accompaniments to her own compositions. G. F. B.

* * *

National Bureau for Blind Artists Concert

Edwin Grasse was one of four artists who collaborated in a concert at the Barbizon, New York, on April 10. His performance of the *introduction* and *adagio* from Vieuxtemps' fourth concerto was highly dramatic, containing unexpected intensity of tone. His own arioso, Waves at Play and Polonaise in C completed his offerings, all received by the hearers with outbursts of applause. Marie Plante, coloratura soprano, sang Chanson Provencale (Dell Acqua) and the waltz from Romeo and Juliet competently, adding later songs by Del Riego and German, in which she showed distinct enunciation and feeling. John Lewis is an excellent pianist, demonstrating this in excerpts from Bach-Tausig, Handel and Chopin. Romeo Nocito, tenor, sang with traditional Italian method and style, including songs by modern composers, and all four artists received warm applause and added encores. Milford Snell and V. Di Crescenzo shared the accompaniments. F. W. R.

* * *

Buchta and Austin at Harmony Guild

The Harmony Guild of New York presented a program on April 13 in the studio of Jean Buchta. Miss Buchta gave a talk on Comparison of the Structures of Oratorios and Operas. Her interesting comments touched on the basic differences of these art forms, the importance of the principals and chorus in relation to the opera or oratorio and the dramatic and scenic elements involved. Miss Buchta also gave many sidelights on how changes have been made in presentation since the creation of various standard works. The lecture was illustrated by Robertina Robertson, contralto, with Miss Buchta at the piano.

(*Continued on page 25*)

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Los Angeles Has Varied Week

John Charles Thomas and Louis Kaufman among Recitalists—Klemperer Leads Fourth Beethoven Event—Gabrilowitsch Memorialized—Fra Diavolo Staged

LOS ANGELES.—The artistry of John Charles Thomas made a notable event of his concert in the Auditorium on April 9. A sold out house, with some 300 listeners on the stage and crowding the orchestra pit, attested his popularity. Prolonged applause and generous response with encores prolonged the concert to unusual length. He was in fine voice, his interpretations as adroit and characterful as ever.

Carroll Hollister proved an admirable accompanist, playing without notes, and contributing well balanced support.

FOURTH PHILHARMONIC BEETHOVEN CONCERT

Much popular enthusiasm was evoked by the all-Beethoven program by the Philharmonic Orchestra under Otto Klemperer on April 10, in the Auditorium, the fourth concert of the current Beethoven cycle. The fourth symphony opened the program and was given a lovely reading, with verve and spirit. It was followed by the three Equali for four trombones, the participants being Lorn Steinberger, Charles L. Bajus, Louis Castellucci and Frank Bassett. They blended their tones with admirable ensemble and with singing qualities appropriate to the hymn-like character of the numbers.

Eduard Steuermann was soloist in the fourth concerto, giving it with technical skill, but with little feeling. He seemed more concerned with notes than with expression, subordinating interpretation to digital dexterity. It was evident that pianist and conductor were not in entire sympathy, and their ensemble suffered accordingly. In conclusion came the seventh symphony, given in a manner to accent its broad and noble qualities. Klemperer takes the *vivace* of the first movement more slowly than most conductors, much more so than Toscanini, for instance, yet if this loses somewhat in buoyancy, it has at least the merit of pronounced clarity. The *allegretto* was well done, with fine breadth and power.

TRIBUTE TO GABRILOWITSCH

A concert tribute to the memory of the late Ossip Gabrilowitsch was given in the Auditorium April 7 under the auspices of Mailamm, the organization of which he was so long the titular head. On the program arranged by Boris Morros, honorary president of the Los Angeles chapter, the Philharmonic Orchestra, led by Otto Klemperer, Marion Talley, soprano, Charles (Igor) Gorin, baritone, and Henri Deering, pianist, all contributed their services, as a donation to the cause. The program opened with a fine reading of the Brahms first symphony, in which Klemperer and the orchestra gave an admirable account of themselves.

Mr. Gorin appeared in the final item, Ravel's Kaddish. He sang with feeling and intensity vibrant in his voice, delivering both the music and textual message with clarity. Goin' Home, as arranged from the largo of Dvorak's New World Symphony, was efficiently presented by Marion Talley's cooling singing and she was especially pleasing in her lower register. Henri Deering played the Schumann concerto carefully, but he was more concerned with punctilious exactitude in note values than with poetic interpretation. All of the artists commanded enthusiasm from their audience.

LOUIS KAUFMAN'S RECITAL

Louis Kaufman played an artistic concert with an interesting program in his recital at the Biltmore April 12. His violin tone was pure in quality, of appealing timbre and impeccable intonation, while his technical equipment establishes him as a violinist of the first rank. His interpretations were musicianly, while retaining individuality of character. He played the opening Tartini-Kreisler fugue with suitable nobility, following it with a rather academic reading of the Beethoven romance in F, and the Bach-Kreisler praeludium. The novelty of the occasion was the Respighi sonata in B minor. Here the accompanist, Theodore Saidenberg, had the opportunity to come to the fore, and the two artists cooperated in a splendid interpretation. Kaufman's virtuosity won him prolonged applause for his performance of the Tschaikowsky D major concerto, giving it brilliant and showy delivery. The final group included two Heifetz transcriptions of Castelnuovo-Tedesco items, a charming tango, and Sea Murmurs, of pastel delicacy. The Paganini-Kreisler La Clochette made an effective conclusion.

LADY MABEL DUNN LECTURES

A remarkable lecture-recital on Salzburg and its Festival was given April 6 by Lady Mabel Dunn, of London and Salzburg, in the Town and Gown Hall of the University of Southern California as a preliminary to the projected annual Mozart festival. Her art is unique and personal, the nearest comparison being a Ruth Draper in a musical setting. Charmingly garbed in Austrian costume, she gave her auditors intimate personal glimpses of Salzburg in a delightful manner.

FRA DIAVOLO RESTORED

A restoration of Auber's once popular opera, Fra Diavolo, by an all-Negro cast is decidedly unique, and brought an interested audience to the Mason Theatre for the opening on April 6. The staging and direction of Emile de Recat were first rate, and with the assistance of Alois Reiser's conductorial skill, succeeded in largely overcoming the handicap of inexperience in the cast. The ensembles were splendid, the chorus singing with that appealing beauty that is so typical a racial charteristic in choral numbers. The ballet dancers stopped the show with their vigorous tarantella. The outstanding vocalist among the principals was James Miller, who showed a resonant tenor of good quality and timbre, marred only by forcing.

ST. OLAF CHOIR HEARD

The consummate singing of the St. Olaf Lutheran Choir under the able direction of F. Melius Christiansen made a memorable event of the concert at the Shrine Auditorium on April 9. A long and varied program was received with acclaim. A group of seven young artists appeared in a benefit program for the Dance Theater fund at the Norma Gould Studios on April 11. The outstanding personality was that of Waldeen, who glowed with arresting vibrancy in her numbers. She was admirably accompanied by Frances Mullen at the piano.

R. D. S.

Rambling Around

Merle Armitage, impresario of Los Angeles, announces six outstanding attractions on his course for next season: Wagnerian Festival Singers in highlights from the operas of Richard Wagner; Walter Gieseking, pianist; Harald Kreutzberg, dancer; Lady Precious Stream, a Chinese comedy to be presented in English; Porgy and Bess, an opera by George Gershwin; and Moriz Rosenthal, pianist.

* * *

Mebane Beasley, vocal teacher of Hollywood, sponsored a second lecture-recital on April 16 by Marguerite Lamar Stearns at his studios. Puccini and His Heroines was the subject, interspersed with arias and duets which were sung by Eloise Horton, Winfield Prentice, Theodore Rogers, Helen Miller Grant, Dorothy Harpster, Robert Grandin and Marguerite Lamar Stearns, with Robert Flack at the piano, all artist students of Mr. Beasley.

* * *

Ralph Thomas, teacher of voice, gave his ninety-third pupils' recital on April 5 in his Los Angeles studio.

* * *

Max van Lewen Swarthout, director of the School of Music of the University of Southern California, announces that manuscripts for scholarships in the Hanson Composition Classes this summer must be submitted by May 1 accompanied by a questionnaire which may be had at the university. The music department of the 1937 summer session has had many requests for

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L. E. BEHYMER,

veteran musical manager of the Pacific Coast, announces the following fifteen attractions on his course next season at the Los Angeles Philharmonic Auditorium: Menuhin, Kirsten Flagstad, Salzburg Opera Guild, Nelson Eddy, Marian Anderson, Lanny Ross, John Charles Thomas, Iturbi, Horowitz, Ballet Russe, Shan Kar Hindu Dancers, Jooss Ballet, Tipica Orchestra, San Carlo Opera Company and one other event. The first concert of the season occurs on October 19 with Menuhin as the artist.

courses prerequisite to requirements for graduate work in counterpoint, form and analysis and orchestration. Carroll Seawell Clevenger, graduate piano student, of Mr. Swarthout, appeared recently in a performance of the Liszt E flat concerto with the Whittier College Orchestra. Creative music in public schools will be presented this summer by Mabel Woodworth of the music school faculty. Peter Meremblum, violinist, assisted by Theodore Saidenberg, pianist, played a violin and piano sonata recital on April 3 at the home of President and Mrs. von Kleinsmid of the university.

* * *

Lillian Steuber, concert pianist of Los Angeles, offered a recital on April 4 at the San Diego State College under the sponsorship of the Mu Sigma Pi Sorority. On April 7 Miss Steuber and Alexander Murray, violinist, gave a sonata recital at the California Institute of Technology in Pasadena.

* * *

Chinese Mother Goose Rhymes by Bainbridge Crist were featured on May 18 at the concert of the Los Angeles Cecilian Singers (John Smallman, conductor).

* * *

The southern board of the California Federation of Music Clubs, presented Elizabeth Morgridge, young artist violin winner in the Federation of Music Club's Contest, on April 12 at the Hollywood home of Mrs. Walter Goodfellow. Miss Morgridge is an artist pupil of Vera Barstow, teacher of Los Angeles and Pasadena, and goes to Indianapolis to enter the finals for the $1,000 prize in May. Bernice Morton, student piano winner, was presented the same afternoon. She is a pupil of Victor Aller of Los Angeles. Officers of the Southern California Federation include Mrs. Paul Ferguson, vice-president; Elinor Marlo, second vice-president; Ivy Mae Travis, associate state contest chairman.

* * *

James K. Guthrie, young American conductor of Los Angeles and San Bernardino, is fulfilling many engagements in orchestral and opera conducting. On May 18 he directs the Pomona Symphony Orchestra with Alfredo Gandolfi, bass of the Metropolitan Opera as soloist. On May 6, 7, 8, and 10 he conducts performances of Marcella Craft's Riverside Opera Company; June 3 and 5 Strauss' Die Fledermaus at Redlands; June 24 and 26 Ernest Carter's Blonde Donna at the Redlands Bowl. Following these engagements Mr. Guthrie starts the regular summer series of opera performances at the Greek Theatre at Pomona. Recent engagements have included a concert by the Pomona Symphony Orchestra with Alphonso Pedroza, basso of the Mexico City grand opera, as soloist on March 9; April 3 a concert of the Pasadena Civic Orchestra which included Beethoven's fifth symphony, waltzes from Der Rosenkavalier, Good Friday Music from Wagner's Parsifal, and Tschaikowsky's 1812 Overture.

* * *

Mrs. Leiland Atherton Irish, vice-president and manager of the Southern California Symphony Association, announces the engagement of Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, as the first conductor to the Hollywood Bowl summer season. He makes his debut on July 13 at the opening of the summer series.

* * *

Thomas Griselle, composer, arranger, pianist, accompanist and conductor, has been a member of the Hollywood music colony for the past year. As solo pianist and accompanist he made a number of tours with such artists as Alice Neilsen and Clarence Whitehill. As conductor and arranger he has been connected with many radio programs and leading recording companies. As a composer he has written more than one hundred compositions, including two tone-poems, a dance suite, two sinfoniettas and other compositions for orchestra, piano, a string quartet and many songs. His Two American Sketches won the first prize of $10,000 in the Victor Contest for American composers in 1928. A composition for six pianos, A Keyboard Symphony, had its first performances in Providence and Boston, the composer conducting. A song, The Cuckoo Clock, has been sung by Rosa Ponselle many times in concert and on the radio. Mr. Grisselle's latest composition, soon to be performed, is a satirical suite for orchestra called Program Music; (Cinema Premiere; Psychoanalysis; The Social Register; Mid-Victorian; Counterpoint of the Twelfth; The Veterans of Future Wars).

* * *

Percy Grainger, pianist, composer and conductor, appeared on the April 15 Bing Crosby program broadcast from Hollywood over the NBC nationwide network.

* * *

Dorothy Ellen Ford, formerly of Chicago, now an artist pupil of Dr. George Liebling, composer, pianist and teacher of Hollywood, has been engaged to play Mr. Liebling's Concerto Eroico at the May Festival Concert of the Los Angeles Federal Music Project Orchestra on May 5. Gastone Usigli will be the conductor.

C. D. K.

Bach Chamber Festival In Pasadena

Artists and Ensembles Appear in Works of Master, Yielding Effective Performances

PASADENA.—The Bach Chamber Music Festival was held on the afternoon and evening of April 11 at the Pasadena Community Playhouse, sponsored by the Coleman Chamber Music Association (Alice Coleman Batchelder, founder and Leon Ettinger, manager). The artists of the afternoon program included Henri de Busscher, oboe; Anthony Linden, flute; Alice Coleman Batchelder, piano; Pasmore and Trerice, duo-piano; Joseph De Fiore, viola; and the Abas String Quartet (consisting of Nathan Abas, first violin and director; Hubert Sorenson, second violin; Abraham Weiss, viola; Flori Gough, cello.)

The opening number was the concerto in C minor for violin, oboe and piano, with the part for the violin in the original played by the flute. Finesse of tone-quality, exquisite balance and refinement of conception marked the playing of this work by Mr. de Busscher, Mr. Linden and Mme. Batchelder. Duo-piano numbers—intermezzo from toccata in C major (arranged by Mr. Pasmore); chorale, Jesu, Joy of Man's Desiring (arranged by Elise Horne); fantasia and fuge in A minor (arranged by Harold Bauer)—were given well defined rhythms, and contrapuntal complexities were presented with logic and with evident intimate knowledge of their structure. The two players, Creighton Pasmore and Victor Trerice, will doubtless mature with greater experience and emotional growth. The chorale prelude, Nun komm der Heiden Heiland, oboe solo played by Mr. Linden was given an accompaniment as played by two violas and cello from an arrangement for orchestra by Otto Klemperer, and his playing was marked by beautiful tone, eloquence and intimate feeling for the composition.

The final number was a concerto for piano, flute, violin, accompanied by the Abas String Quartet. This work was among the noblest heard during the afternoon. The audience was one of size and strong enthusiasm.

The evening program consisted of the suite in B minor for strings and flute; Brandenburg Concerto (No. 5) in D major for piano, violin, flute and strings; cantata (No. 106) Gottes Zeit, for orchestra, organ, chorus, tenor, bass and alto solos, and soprano obbligato with chorus; and chorale Ein' feste Burg ist unser Gott. The participants were Ralph Linsley, piano; Alexander Murray, violin; Harry Bailey, flute, Calista Rogers, soprano; Frances Warren Hynes, contralto; Allan Rogers Lindquest, tenor; Walter Leary, baritone; Raymond McFeeters, organ; and the chorus of the Bach Society of Pasadena (Michel Penha, conductor).

C. D. K.

Pittsburgh Gives Ear to Novelty

Resident Orchestra Led by Modarelli in His Symphonic Poem—Helen Jepson Is Soloist — Rethberg, Pinza and Marian Anderson in Vocal Programs

PITTSBURGH, PA.—The penultimate concert of the Pittsburgh Symphony Society, led by Antonio Modarelli, brought to its first American performance Modarelli's symphonic poem, Christo Boteff. The title is the name of Bulgaria's famous poet-patriot who flourished during the Turkish control of Bulgaria and whose poems of his life inspired Modarelli's score. The work was premiered April 30, 1935, at Moscow by the Moscow Philharmonic Orchestra led by A. Hauck. It is in three sections and played without pause. A slow introduction which uncovers the one theme that is utilized throughout the work, is followed by three sections captioned: In a Tavern, representing Boteff in contemplative mood amid gayety cogitating on his countrymen's lack of patriotic ardor; Elegy, describing Boteff's farewell to his loved ones and his premonition of death in battle; and In the Struggle, depicting the battle and death of Boteff. An epilogue proclaims the glory of sacrifice in the cause of freedom. The work teems with power and vitality and is typical of textual implications. The instrumentation is handled with thoroughness and at times in masterly fashion. The music is neither orthodox nor ultra-modern, and reveals Modarelli as a keen student of orchestral expression.

Helen Jepson was soloist on this occasion. She captivated the audience. Her items were the Louise aria, Depuis le jour; Verdi's Ah, fors' e lui, and a brace of extras.

The outstanding event of the past week was the song recital of Marian Anderson, who gave the final event of the Y. M. and W. H. A. series. Crowds stormed the box-office and many were turned away. Miss Anderson demonstrated the vocal art with commanding results that has established her as one of the world's eminent vocalists. The large audience went into raptures over her artistry and musicianship. The program she offered was the best given by any singer during the past few years. Kosti Vehanen provided surpassing accompaniments. His Finnish folk song, given as an encore, had to be repeated.

Elisabeth Rethberg and Ezio Pinza gave the final May Beegle concert. Their joint efforts were productive of artistic results and prolonged approbation. Edwin McArthur provided meticulous supporting accompaniments.

After winning the state contests for student musicians Mary Martha Briney, soprano, pupil of Frances Gould Lewando, and John Gruen, violinist, pupil of Ralph Lewando, went on to New York City to capture the district awards in their respective classes.

R. L.

EUGENIA BUXTON,

pianist, includes among her recent recitals appearances in Bowling Green and Richmond, Ky. On November 22 of this season Miss Buxton was heard in Town Hall, New York, the auditorium in which she made her New York debut in 1935-36.

Beebe Fund Offers Scholarship for Foreign Study

The trustees of the Frank Huntington Beebe Fund for Musicians will receive applications for a scholarship award for foreign study until May 1. For the winter of 1937-38, one scholarship will be offered, which, under the terms of Mr. Beebe's will, is open to a "young, talented and deserving musician who intends to make music a profession." Application forms may be obtained from the secretary of the Frank Huntington Beebe Fund for Musicians, 294 Huntington Avenue, Boston, Mass., to whom all correspondence should be addressed.

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Syracuse Ensemble Aided by Maier

Resident Composer Presents His Works—Eight-Year-Old Violinist in Debut—Severin Eisenberger's Recital

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra (Andre Polah, conductor), gave the second concert of its spring series on March 23 before a large audience. Guy Maier, pianist, was the soloist. Brahms' second symphony and Mozart's seldom heard E flat major concerto were the principal numbers. In the Brahms Mr. Polah brought out cheerful and almost pastoral themes and irresistible rhythms with delightful results. Mr. Maier's agile fingers and keen rhythmic sense did full justice to Mozart's florid yet expressive music. A rousing performance of The Sorcerer's Apprentice by Dukas closed the concert.

GEORGE MULFINGER'S WORKS HEARD

George Mulfinger, pianist-composer and a member of the College of Fine Arts music faculty, gave a program of his own compositions in the Fine Arts Auditorium on March 21. The first number, prelude for two violins and organ, was played by Myron Levee and Theodore Adoff, violinists, and Ruth Hindon, organist. Then came four piano solos played by the composer. Bruce Foote, baritone and teacher of voice at Illinois University, sang five of Mr. Mulfinger's songs, and the program came to an end with a quintet in B minor for strings and piano. In all these compositions Mr. Mulfinger showed a talent for original work of high order, and a thorough knowledge of thematic development in both small and large forms. Modern in harmony and color his works are logical in structure and effectively written for both voice and the instruments.

VIOLIN PRODIGY BOWS

On April 11, Helen Kwalwasser, an eight-year-old-violin prodigy, played a recital in Lincoln Auditorium. As a pupil of Andre Polah the little girl had made her debut at six years of age playing the Bach concerto in E major with the Syracuse University Orchestra. This concerto was the opening number. Then followed the concerto in D major by De Beriot, the sonata in A major by Handel and a group of four shorter numbers. In addition to this considerable program she played five encores. Playing on a three-quarter size violin Helen displayed a talent of prodigy proportions, a fleet and accurate left hand, a fine bowing equipment, a perfect ear, and best of all a rich and true musical nature that understands and performs beautifully complicated compositions. With it all there is a sincere emotional feeling, deep and varied for a child of her age. The accompaniments were beautifully played by her father, Dr. Jacob Kwalwasser, head of the Public School Music department in the College of Fine Arts.

SIGMA ALPHA IOTA PROGRAM

The next evening at the Kanatenah Club rooms the alumnae members of Sigma Alpha Iota gave their annual program of numbers for the piano, piano and harp solos and songs for soprano and contralto. These graduates of the College of Fine Arts were all in fine fettle and showed that their art had grown and matured since their student days.

EISENBERGER IN RECITAL

Severin Eisenberger appeared in recital on April 14 under the auspices of the two national music fraternities Sigma Alpha Iota and Phi Mu Alpha. Here is a pianist *par excellence*. Luscious tone, an extreme range of color, a fluent and accurate technic and a true musicianship are only a part of his physical and emotional equipment. Never have I heard the Brahms sonata in F better played. The audience recalled him time and again after each group. This recital was the equal of any given in Syracuse in the past five years.

The College of Fine Arts announces that its scholarships competition for entering students, at which $3,800 in scholarships is awarded, will be held on July 17. H. L. B.

ALICE TULLY,

American dramatic soprano, who went to Paris for several engagements after her New York and Chicago recitals last January, returns to New York on April 26 by the SS. Normandie. Miss Tully sings in opera and radio as well as in concert, some of her opera roles including Sieglinde, Santuzza, Elisabeth, Rachel (La Juive), Charlotte (Werther), Leonora in Trovatore, Leonora in Forza del Destino, Anita (La Navarraise), Salome, Aida, Thais, Carmen, Tosca, Monna Vanna. In her recent programs Miss Tully introduced the Chausson Chanson Perpetuelle for voice, piano and string quartet.

CONSERVATORIES and SCHOOLS

Juilliard Summer School

The music education department of the Juilliard Summer School, New York, has added four new courses to its curriculum. Hazel Kinscella, teacher at the University of Nebraska School of Music, will conduct classes in methods of teaching piano to children and methods for group piano instruction. A class in methods and instruction in orchestral instruments will be given by Irving Cheyette, who also is to organize a summer school band. Teachers in public school music may avail themselves of courses by Mortimer Browning and Blanche Witherspoon. Mr. Browning directs a course in music for the children's theatre; Mrs. Witherspoon is to lecture on the staging of operettas and pageants. Mabelle Glenn continues her classes in music in the primary and upper grades. This season, in collaboration with William Holdridge, Miss Glenn conducts a course in music in junior and senior high schools. George Wedge, director of the summer school, continues his classes in methods of theoretic instruction, and Bernard Taylor conducts a class in methods for group voice training. Peter Wilhousky has been added to the faculty to conduct a course in choral conducting, orchestra and chorus.

Mr. Wedge also announces a course in Memorization under the direction of Winslow Cheney, concert organist, who has memorized the complete organ works of Johann Sebastian Bach.

Peabody Conservatory of Music

BALTIMORE, MD.—The Peabody Conservatory of Music, through its director, Otto Ortmann, announces the appointment of Frederick R. Huber to manage its coming Summer School Session, which will be for six weeks, beginning June 28. Mr. Huber was a former teacher of piano at the school and is the holder of its teacher's certificate. As municipal director of music of Baltimore, Mr. Huber has taken active part in the musical life of the city and arrangements have been made to coordinate the work of the Peabody Summer School, the Johns Hopkins University and the Maryland Institute Summer Schools, which will be in session at the same time, thus making it possible for students at either institution to take supplementary studies at the others. Mr. Huber will have as his teaching staff members of the winter school faculty, and the curriculum embraces all grades and branches of music. Beginning this season, certain courses are to be offered and examinations given for credit toward the Peabody Teacher's Certificate or the Bachelor of Music Degree. Three summers' work in piano, organ, violin or voice are considered the equivalent of one winter's work for any year except the one immediately preceding graduation. To accommodate the many students who desire to take advantage of the summer school, the Art Students Club, which is modeled upon similar organizations in New York and Paris, will be open during the session for the women students. A series of Sunday evening recitals are planned in connection with the activities of the summer school.

Fontainebleau School of Music

FONTAINEBLEAU, FRANCE.—The Fontainebleau School of Music begins its seventeenth annual summer session with several noted names added to the staff. Among them are Lucien Muratore, formerly of the Metropolitan, Chicago and Paris operas. Muratore created the tenor roles in Salome, Ariane, Dejanire, Monna Vanna, Fervall, Roma and Penelope. He made four tours of America; the first one in Carmen with Geraldine Farrar, the second in Faust, with Nellie Melba, the third and fourth with Mary Garden in a number of different operas.

Another addition will be Igor Stravinsky, collaborating with Nadia Boulanger's class in composition by giving lectures on his own compositions.

A new course this year will be conducted by Rene Leroy, French flutist. M. Leroy is the president of the Paris Society of Ancient Instruments.

The regular staff continues to function with Robert Casadesus, head of the piano department; Marcel Dupre, organist; Camille Decreus, French song coach; Hilda Roosevelt, singer; Nadia Boulanger, composition; Maurice Hewitt, violin; Paul Bazelaire, cello; and Jean Batalla and Mme. Lucien Capet, pianists, assist Casadesus.

Smith College

NORTHAMPTON, MASS.—Smith College will hold its usual six weeks' session in music this year from June 28 to August 7. The activities of the school are held in Sage Hall, the new music building designed to accommodate the large number of Smith College students who take music as a regular part of their college course. The college possesses one of the finest libraries of music in the East and the building is equipped throughout in the most modern fashion.

Prof. Wilson T. Moog of Smith College as usual will be director of the school and the curriculum follows the general line of study prevailing at the college in the winter; that is, courses in applied or practical music must be accompanied by courses in theory and musical education.

The activities of the school include frequent faculty and student recitals and a joint production of a work for chorus and orchestra at the end of the session.

The school will number among its faculty: Solon Robinson and Marion Kahn Berkley, piano; Harold Berkley and Hazel Rood, violin; Willem Durieux, cello; Victor Prahl, voice; Wilson T. Moog, organ; Theodore M. Finney, Ross Lee Finney and M. Alice Butterfield, history and theory; Agnes E. Fay and Priscilla E. Rose, school music.

Bay View Summer College

BAY VIEW, MICH.—The Bay View Summer College, whose session this year is from July 12 to August 20, has Fred Patton as dean of the music school for the fourth consecutive summer. During the last three years the number of registrations in the music department has increased over 400 per cent. Several new courses have been added this year, the curriculum now offering instruction in piano, organ, violin, viola, cello, voice, harp, clarinet, flute and brass instruments. Class or individual instruction is available in accompanying, ensemble, church music, ear training, sight singing and theoretical subjects. Public school music courses continue from a beginiing last year. On the faculty are: Fred Patton, head of voice department; Michael Press, head of violin department; Jan Chiapusso, head of piano department; F. Dudleigh Vernor, organ and piano; Floyd Townsley, voice; Thelma Von Eisenhauer, voice; Dr. Arnold M. Small, violin, harmony, etc.; Archie Black, piano; Herbert L. Weiss, cello; Beatrice Brody, voice; Guido St. Rizzo, viola; Elizabeth Love, harp; Clark Brody, Jr., clarinet; Samuel M. Trickey, brass instruments.

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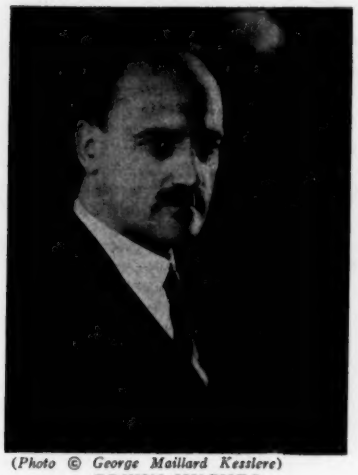
Edwin Hughes to Hold New York Summer Master Class

Edwin Hughes will conduct his twenty-first annual Summer Master Class in New York City from July 5 to August 14. The six-weeks' session offers an intensive course in piano training along the most modern lines.



(*Photo © George Maillard Kesslere*)
EDWIN HUGHES

The first Hughes Summer Master Class in New York was held in 1917, to offer pianists and teachers unable to spend a more extended period of study in New York an opportunity to become acquainted with Mr. Hughes' method of instruction and its results. The Summer Master Classes have been continued yearly without interruption since that date.

One full scholarship is offered, in open competition, for the course. The session will consist of a combination of private lessons, class lessons, lectures and recitals. The aesthetic, technical and pedagogical sides of the art of piano playing are to be discussed and illustrated, and compositions from a wide range of schools, from Bach to the moderns, studied and interpreted. A complete course in modern technical development is laid out, including the presentation of scientifically correct physical conditions, and a study of the basic principles of tone-production. Certificates are given at the close of the class to those pupils satisfactorily completing the full course.

Artist pupils of Edwin Hughes will present a series of programs to include many important and significant piano works.

Over fifty recitals have been given in the principal concert halls of New York by professional pupils of Edwin Hughes. Several have also toured Europe, playing in Germany, France, Austria, Hungary, Holland and England.

In New York City and throughout the United States Hughes' pupils have appeared as soloists with orchestra and in numerous concerts of chamber music. Twice they have been National First Prize Winners at the National Federation of Music Clubs' Biennial Contest for Young Artists. They have appeared in radio broadcasts, and as accompanists to many artists.

As directors of music and leading members of the faculties of many educational institutions in America, including universities, colleges and schools of music, pupils of Edwin Hughes are to be found in practically every state in the union. A number hold positions as supervisors and teachers of public school music.

Mr. Hughes has held master classes and given lecture demonstrations at universities and colleges in various cities of the United States. He was chosen to preside at the Piano Forum of the Music Teachers National Association at their annual conventions of 1935 and 1936, and is now national chairman of piano of the association. He is the author of articles on musical subjects in American and foreign periodicals and was formerly editor-in-chief of piano music for G. Schirmer, Inc. His editions include important compositions for piano, and mark, in many cases, the first publication of these works in America.

Edwin Hughes has appeared in European music centers in recital and as soloist with orchestras. He has been soloist with the New York Philharmonic in Carnegie Hall, with the Detroit Symphony, Havana Philharmonic and other orchestras, and has made numerous recital tours in America, in solo programs and in two-piano programs with Jewel Bethany Hughes.

During his seven-years' stay in Europe, his class included graduates and students from many of the most important European conservatories besides students from Russia, Poland, England, Roumania, Canada and the United States.

Musicales

(*Continued from page 21*)

The second half of the program was devoted to compositions of Grace Leadenham Austin, with the composer at the piano. Miss Robertson sang The Soul Undaunted, You Are the Light, Constancy and I Have a Garden. Jeanette Comorada, soprano, and Miss Robertson were heard in a duet, A Little Prayer of Trustfulness. Miss Comorada sang Day-Dreams, At Eventime, and Sleepy Land, the last with violin obbligato played by Baruch Altman. Throughout the program the melodic beauty and charm of the Austin idiom were evident. In conclusion, Miss Austin and Mr. Altman collaborated in a composition for violin and piano, Miss Austin's first venture in this field. That she and the talented young violinist gave an excellent performance was obvious from the fact that the number had to be repeated. The duet was also repeated. G. N.

* * *

American ORT Federation Concert

Town Hall held an audience of goodly numbers on April 18. Grace Castagnetta, pianist, began a program of varied musical fare. She played with impetuosity Chopin's polonaise in A flat, overcoming the long-continued octave passages for the left hand with sovereign ease. Highly poetic was her performance of Chopin's B minor waltz, followed by wizardry in the short prelude in F minor, and a stunning effect in the Winter Wind study. Rosemarie Brancato, soprano, revealed brilliant tone and deft technic in Benedict's Gypsy and Bird, and the Mad Scene, (both with flute obbligato). Yoichi Hiraoka performed on the xylophone classic numbers by Handel and Mozart, aided by Vladimir Brenner, pianist; his technic and good taste was manifest throughout. The Phil-Sym String Quartet contributed Dohnanyi's quartet, (op 15). Marked applause sustained the various offerings of the program. F. W. R.

Remy de Varenne Appears in Vocal Program

Remy de Varenne, tenor, artist-pupil of Alice Garrigue Mott, was heard in recital on April 16 in Carnegie Chamber Music Hall, New York. In a program of songs and operatic excerpts, Mr. de Varenne was applauded for his artistic use of a voice of pleasing quality. In tone production, the young singer shows steady improvement since earlier appearances. His numbers included arias from L'Africaine, Manon and Gioconda, and songs in French and English by Duparc, Liszt, Massenet, Mana-Zucca, Vene, Leoncavallo, Martini, Messager and Tosti. The able accompanist was H. Maurice Jacquet. The audience crowded the hall.

M. L. S.

* * *

Composers Press, Inc., Gives First Composition Recital

The first recital of music published during the past year by The Composers Press, Inc., held in the Barbizon-Plaza concert hall on April 18, presented works by Charles Haubiel, David Rodgers, Dwight Conn, Florence Morey and Elliot Griffis. Among the assisting artists were Helen Norfleet, pianist, Charles Louis Glazer, baritone, and the Choral Society of the Flatbush Congregational Church. The bulk of the list was provided by pupils of Katherine Aune, Ann Austin, Jean Buchta, Jennie Buchwald, Grace Darnell, Charles Fellows, Irwin Freundlich, Sascha Gorodnitzki, George F. Granberry, Ethel Glenn Hier, Leslie Hodgson, Edwin Hughes, Ernest Hutcheson, Alton Jones, Lee Pattison, Anita Palmer, David Rogers, Donald Sawyer, Sigismond Stojowski, Constance Tallarico and Carl H. Tollefsen.

The program opened with staged episodes in which the performance of the various short piano pieces by children was cleverly introduced with amusing dialogue. These collections included By the Fireside, by Dwight Conn, Playtime Pieces, by Florence Morey and Mother Goose Songs by Charles Haubiel. The last-named sketch, in which Felice Haubiel acted the part of a gracious modern-style Mother Hubbard, in introducing the various characters of the stories, was pictorially the high point of the afternoon. The costumes were designed by Lillian Prescott. Mr. Haubiel's poetic piano etchings were done by four other young performers.

The adult contributions included the Haubiel Chinese Pieces, two contrasted piano solos delicately played by Edna Friese; Tango Español (Elliot Griffis), a glowing, fresh-rhythmed piece capably danced by Virginia Miller and Don Begenau, accompanied on the piano by Wells Hively; and By the Manger (David Rogers), a melodious and effective choral number done by the Flatbush Congregational Church Choir. Mr. Haubiel's Cosmic Christ, a powerful piece, and his impressionistic triad of Sea Songs were done with dramatic skill by Mr. Glazer. Atmospheric charm was found in Mr. Haubiel's Mezzotints, as played by the solo pianists Mary Medearis, Eleanor Galison and Ralph Fortner. His fiery Spanish Pieces, also piano solos, were done with lilting finesse by Mary Ellen Strickland and Elizabeth Boll.

Elliot Griffis was further represented by his descriptive piano numbers, Set of Eight, given with charm by Drusilla Huffmaster, Miss Strickland and Mary Louise Williams. His *magnum opus* of the afternoon was his Rousseau Variations, an erudite and strong series on a rugged theme, the subject based presumably on the life of the wayward genius who so thoroughly revolutionized pedagogy and politics. These were played with pianistic resource and expressiveness by the composer.

Last but of major interest were two excerpts from Haubiel's Suite Passecaille (Menuet, Gavotte), in which the composer and Helen Norfleet gave a vivid delineation to the novel numbers including old dance forms and modern harmonic treatment. The program as a whole presented the music in its most attractive light, and was heartily applauded by the large and representative audience. R. M. K.

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Dedication to Task Essential for Vocal Career, Says Edith Gaudenzi

New York Teacher Describes Her Work in Training Singers

Edith M. Gaudenzi's formula for a vocal career calls for what she describes as "dedication." This statement was made with a smile. "The more I work with people," she said, "the more I realize what genuine dedication it takes on the part of the pupil to carry him through to a real career. Love for it, preparation in all branches, time to make these equipments his, and *dedication*. Many people mistake it, but fortunately a few have what it takes."

"And the teacher?" I countered.

With Latin vivacity she responded, "She, too, must have what it takes."

Has Taught Many Singers

Mme. Gaudenzi is the teacher of prominent singers, including Gloria LaVey, who sings on the NBC network; Harrison Knox; Dorothy Chapman, coloratura soprano, and Elvira Helal, soprano, who have appeared extensively in opera; William Bowers, alternate lead in Porgy and Bess; Lucia Chase; Polly Myrick; Jackson Kinsey; Irma Reddick; and Vandy Cape, whose Singing Satires are familiar to audiences all over the country.

At the time I took this interview, the last-named singer, the songful satirist, was in her teacher's studio, having just completed a lesson.

Miss Cape stopped to shake hands, and I congratulated her upon some of the deft characterizations I had seen her give, and also upon her vocal skill.

Satire and Reality

"I suppose I was born with the faculty of satire," said Miss Cape, "but the singing I owe to Lady G. here."

Mme. Gaudenzi laughed. "Vandy had an unexpected follow-up to one of her 'satire' programs the other night," she remarked. "Tell about the Lotos Club dinner, Vandy."

Miss Cape obligingly recounted the incident. "The Lotos Club was giving an honorary dinner for Lawrence Tibbett. When the food was over and done the diners settled themselves in expectation of the sure-fire Tibbett songs. Before him, I came on for a group of numbers. One of mine was the sketch of the near-sighted concert singer who is helpless when she drops her little black word book—going on singing French or German or anything that, in her panic, she happens to open to.

"As I said, Tibbett came after me on the program. He had enjoyed my stuff, I am sure, for he had laughed and applauded heartily. Now he made his way to the piano, and nodding to the accompanist drew out the same sort of little black word book—a thing one frequently sees him do in concert. When the introduction to his song was played, he found he had opened to the wrong place and, having entirely mistaken words before him, just couldn't go on. Of course, after much scrambling through elusive pages, he made a gallant recovery. The Tibbett sense of humor being the grand quality it is, he enjoyed the joke as much as anyone."

EDITH GAUDENZI

Experiences with Teaching

After Miss Cape had gone, I asked Mme. Gaudenzi about some of her pupils whom I had heard in other seasons—Giulia Mercurio, singing Musetta in Boheme with the Chicago Opera in Buffalo, N. Y.; Gene Wallin as Lady Catherine in a road show of The Vagabond King.

"Married," replied Mme. Gaudenzi with a smile. "I suppose that is the greatest career, after all. At least it comes first sometimes, and there is little chance of an artistic career, as I said before, if any other interest stands before it."

Mme. Gaudenzi herself began her musical career as a pianist—one of the six pupils in the artist class of Edward MacDowell. After MacDowell's death, the young girl discovered that her vocal possibilities interested her more than the piano. She took up study of the voice and made her debut in the title role of Martha in the Teatro Nazionale in Rome. This was followed by Nedda in Pagliacci. Then came seasons for the young American soprano in Crevalcore, Pavia and Milano.

S. M.

Radio Highlights

Dialed by M. L. S.

Eavesdropping on the Fifth Avenue buses is sometimes highly informative, we find. For instance, last week we overheard the answer to one of the toughest solutions of the Old Gold puzzle contest. Also, a day or so later we listened in on a conversation of two radio fans that set us to pondering. The two passengers sitting in front of us were inclined to think radio is inclined to fall into one of Hollywood's ways, that of making every music program "colossal," a little overwhelming to the auditor, when one broadcast after another has full orchestras, big choruses, massed effects. These are fine, our neighbors thought, but like seeing nothing but palaces and mansions. A nice change would be an occasional glimpse of something equally artistic on a smaller scale—and they didn't mean chamber music.

If we hadn't been afraid of encountering a brace of stony stares, we would have interrupted to point out that programs of simplicity are rare but not unavailable. Notably, there is one that holds the NBC-red network on Sundays at 7:30; this is the Fireside Hour, presided over by Frank St. Leger, who is at the piano for two excellent singers, Helen Marshall, soprano, and Sigurd Nilsson, basso. These are song programs, the material simple but of a high musical standard, with emphasis on American folk and contemporary numbers. On thinking it over, we agree with the two bus passengers—such a program is refreshing in the elaborate parade of Sabbath radio offerings.

Getting back to the symphonic glories of the past week, WJZ's Magic Key assignment of Sunday afternoon was described in advance publicity as a "unique spectacle"—four conductors directing one orchestra (a lordly broadcast, although how a radio program is a "spectacle"—but never mind). The orchestra was the Philadelphia ensemble, and the baton quartet Leopold Stokowski, Eugene Ormandy, Charles O'Connell and Jose Iturbi. Mr. Iturbi also played the piano. The concert was a celebration marking the opening of the 1937 transcontinental tour of the Philadelphia Orchestra.

The General Motors Promenade concert on WJZ presented their orchestra and chorus again *sans* Erno Rapee, who is ill. Mishel Piastro occupied the podium; in addition he joined Joseph Schuster, cellist, and Alfred Mirovitch, pianist, in trio numbers. Richard Crooks and Erica Darbo were the vocal highlights of the hour, trilling tunefully and with right good will.

Nelson Eddy, who is doing all right for himself in the movies these days, was the Ford hour soloist (WABC), under Alexander Smallens. In Dio Possente from Faust, Carry Me Back to Old Virginny and other selections, the baritone Eddy-fied (excuse it, please—must be the spring weather) his audience.

Sunday evening was enriched with still another sterling voice. For the second consecutive week, Winifred Cecil, soprano, joined the American Album of Familiar Music series (NBC-red network), with Frank Munn, tenor, the Amsterdam Chorus and Gustave Haenschen's Orchestra.

An ether hearing deservedly fan-fared was Walter Damrosch's conducting on Thursday night (NBC-blue network) of Edgar Stillman-Kelley's new Gulliver Symphony. Under Dr. Damrosch, the NBC Symphony Orchestra gave a brilliant performance of the ingenious score, which was introduced to radio on this occasion, after having its premiere a few days before by Eugene Goossens and the Cincinnati Symphony Orchestra.

Concertino by Piston to Be Premiered by CBS

The world premiere of what is announced as the first serious musical composition written by an American composer especially for radio presentation will be broadcast over the WABC-Columbia network during the Everybody's Music series on May 23. The composition is a concertino for piano and chamber orchestra, just completed by Walter Piston. Piston is one of the six members of the Columbia Composers' Commission, a group of outstanding composers appointed by the Columbia Broadcasting System several months ago to write music specifically for the medium of radio. One of America's leading pianists, whose name will be announced at an early date, will play the piano part of the Piston concertino. The other members of the commission are Aaron Copland, Louis Gruenberg, Howard Hanson, Roy Harris and William Grant Still, whose special compositions will be presented from time to time over the Columbia facilities.

Doris Doe to Visit Europe

Doris Doe, contralto of the Metropolitan Opera, completed her New York opera season in Die Meistersinger on March 30, and then appeared with the company on tour in Boston and Cleveland. Miss Doe has nearly fifty roles in her repertoire.

On April 24 the singer is to sail for Europe on the SS. Ile de France and plans to be in London during the Coronation season. While abroad, she is to sing in opera in several European capitals. Miss Doe will return to this country and go to the Doe estate at Bennington, N. H., for a rest in July. Her first appearances next season take place on October 4 and 7 at the Worcester Festival, before she goes to California to sing in the San Francisco Opera season.

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HUGH McAMIS,
Fellow of the American Guild of Organists, returned from a month's tour, covering points from New York to Texas. Recitals took place in various musical centers of the South, including Wichita Falls, Kilgore, Tex.; also at Great Neck, L. I., and at Bay Shore, L. I.

STUDIO NOTES

JACQUES STUECKGOLD

Jacques Stueckgold, vocal teacher, has many pupils who occupy prominent positions as singers and professors in Europe. Of these, Max Lorenz, heroic tenor, now with the Berlin State Opera, has been engaged for Parsifal performances in Antwerp, for other operas in Amsterdam, Holland, and for the Coronation Festivities in London, where he sings Siegfried; in June for the Vienna Festival, followed by the Bayreuth Festival, then to Buenos Aires, South America. Among representatives of the Stueckgold school who teach singing in Europe are von Skupievski, professor at the Royal Conservatory in Warsaw; Kiechle, at the State Conservatory of Munich; and von Trampczynska, at the State Institute of Lemberg, Poland.

SOLON ALBERTI

Solon Alberti of New York is ending his season of 1936-37 with numerous activities. He will go to Havana to play for two recitals with Marcel Hubert, French cellist, on May 3 and 5. This short trip, and one he made at the beginning of the season when he played two concerts for Kathryn Meisle and one for Charles Kullmann—and also one later on for Mr. Kullmann in Washington, D. C.—have been the only times Mr. Alberti has been able to get away from his work at his New York studio. In New York he played Town Hall recitals for Alice Mock and Nita Gale.

On May 13, 17, 20, 24, 27 and 31, Mr. Alberti gives a series of musicales at his studio, presenting his own artists. One of the recent innovations in the Alberti studio is the installation of a modern recording machine to record the pupils' voices at stated intervals. Microphone tests for both recording and radio performances can be made with this machine.

Mr. Alberti leaves New YoYrk on June 13, and begins teaching in Chicago on the morning of June 14. He remains there for seven days, then leaves for Denver, Col., where he is to teach from June 22 through July 3. Two weeks are then to be spent teaching in Boise, Idaho, where Mr. Alberti taught last season for the first time. Three weeks of teaching in Los Angeles precede Mr. Alberti's return to New York in August for some summer pupils who come to him each summer session.

IDELLE PATTERSON

Lydia Sommers, contralto, has been engaged for three performances of Alan-a-Dale in Robin-Hood by the Montclair, N. J., Opera Company. Saida Knox, contralto, sang a performance of The Messiah in Newark, N. J., on March 28. Virginia George gave a concert for the University Club at the Hotel Bossert, Brooklyn, on April 2. All are artists from the Patterson Studios.

HARRIOT EUDORA BARROWS

Another in the interesting series of musicales at the New York studio of Harriot Eudora Barrows took place on April 4, with the program presented by Hector De Lara, baritone, assisted by Lois Bannerman, harpist, and Alice Griselle, accompanist. Mr. De Lara sang Handel, Tschaikowsky, Hillemacher, Lemaire and Kricka numbers, four songs by Trunk and a group of Spanish music by Nin, Montes, Tabuyo and Laparra. His is a powerful voice of good quality, set off by cognizance of mood on his part as well as excellent diction in all the languages essayed. He was especially fine in the Spanish assortment, which included various dialects. He commented on each of these songs. Mr. De Lara has sung in radio and opera, but this was his first recital program.

Miss Bannerman, playing music of Handel, Saint-Saëns, Pierne, Haydn, Debussy and Holy, made a lovely picture at the harp. This youthful artist reveals consistent progress in her art, her technic growing in scope and her interpretative powers advancing toward maturity. Miss Griselle, accompanist at these recitals, gave her usual excellent piano support. G. N.

MRS. A. THEODORE GAILLARD

The seventeenth musicale of the season on April 9 at the New York studio of Mrs. A. Theodore Gaillard gave eight-year-old Leona Knopf an opportunity to play with a concert pianist, Blanche Gaillard. The talented little artist was heard in the Mozart sonata in C major, with the second piano accompaniment by Grieg, and did some of her best work of the evening in the *allegro* from the same composer's concerto in A major, sensing the musicianly support given her by Miss Gaillard.

Leona is making rapid strides in her art, and her present program of such works as the *allegro* and *adagio* from the toccata in G major, Bach; *adagio* from sonata in E minor, Haydn; Romance sans Paroles, Saint-Saëns, and the Arabesque (No. 1) A major, Debussy, demanded technical facility and musicianship. A distinguished audience applauded the youngster heartily. G. N.

KATE S. CHITTENDEN

The third of the Morning Musicales instituted by Kate S. Chittenden in her New York studio took place on April 8, Emilie Greenough Stehli presenting a program of a dozen works. Beginning with classics by Corelli and Scarlatti she proceeded next to three intermezzi by Brahms, and continued with Haydn's sonata in E flat (op. 66). This she performed with the intimate spirit necessary for the interpretation; poise and clearness marked her pianism. Her ability was best shown, however, in three Griffes impressionistic sketches, including The Lake, Night Winds and Fountain of Acqua Paola; in these, poetic appreciation and delicate touch brought out the highlights of the works. The morning concluded with Debussy's Danse, which she played with much *bravour*. Explanatory comments by Miss Chittenden interested everyone. F. W. R.

HANNA BROCKS

Hanna Brocks, New York vocal teacher, is having an active season. Her artists are appearing in many parts of the country. Esther Bresee, lyric soprano, has fulfilled engagements in several women's clubs in Oneonta, Binghamton and Middleburgh, N. Y. Marianne Townsend, soprano, has radio

HANNA BROCKS

and church engagements in the South. Mary Lascaris, one of Miss Brock's summer class pupils in Oneonta, after two summers of voice training, has applied her vocal and acting ability to the dramatic stage and has appeared in several Broadway productions among them Howdy Stranger.

Mrs. Robert Sterling Clark is continuing her studies between trips to Paris and several of Miss Brock's Burlington, Vt., pupils have been studying with her in New York during the past winter.

Miss Brocks will present her younger students in a recital in May.

HUGH McAMIS

Ten organists will take part in a series of recitals given by students of Hugh McAmis in his organ studio, New York, during May. They are Carlos Moseley, Fordham M. E. Church; Joseph Grant, Goshen (N. Y.) P. E. Church; Mrs. Edward Frank, Huske Memorial Church, Great Neck, L. I.; Dora Y. Smith, First Presbyterian Church, Babylon, L. I.; Mrs. Harry Kirkup, First M. E. Church, Bay, Shore, L. I.; Charles Boehm, Greene Avenue M. E. Church, Brooklyn, N. Y.; Gerald Burt, First Presbyterian Church, Verona, N. J.; Godfrey Hoffmann, Bethlehem Lutheran Church, Brooklyn, N. Y., Mrs. Edward G. Longman, Great Neck, N. J., and James Douglas, Westfield, N. J.

CAROLYN GRAY

Carolyn Gray has had an active winter, accompanying and coaching prominent singers. Willie Morris is singing every Sunday over WEAF on the International Silver Hour on which she is known as the 1847 Girl. Sugi Machi, the young Japanese singer, will be heard shortly at the New York Hippodrome. Arturo Cheltrie, tenor, was among the semi-finalists of the Metropolitan Opera auditions. Celia Branz is featured on the Continental Varieties and the Gilbert and Sullivan operas over NBC. Harriet Burke, after eight years in Paris, is preparing for appearances here. Jean Tennyson is working on her operatic roles and concert programs which she will sing during her coming spring tour of Europe.

Miss Gray has been playing concerts for Reinald Werrenrath in New York, New Jersey and Pennsylvania. She will also play the Jordan Hall, Boston, recital of Celia Branz on April 20 and is working with Ray Middleton, baritone. She goes to the Pacific Coast this summer with Lily Pons, who is to make her third film for RKO.

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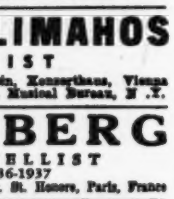
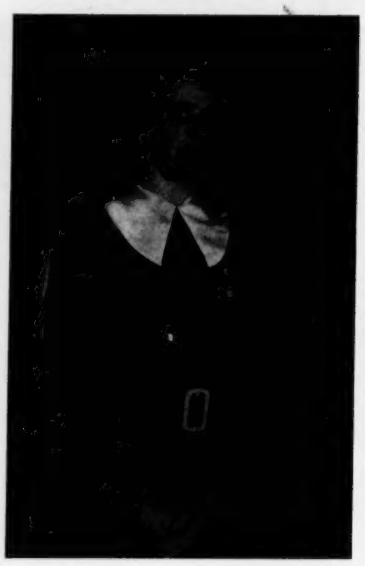


Instruments of Past Offer Fascination

Edith Weiss-Mann Describes Her Performance and Study of Old and Modern Music

HAMBURG.—Edith Weiss-Mann, pianist, harpsichordist, writer, and teacher, is also collector of old instruments. Mme. Weiss-Mann studied at the Hochschule, Berlin, later with James Kwast, Carl Friedberg, and Vianna da Motta. Since 1904, she has been teaching in Hamburg. From 1927 to 1933 she taught at the university here. She is also known as a writer. In 1926, she founded the Society for Ancient Music at the Museum for Hamburgian History, directed by Prof. Dr. Fritz Stein.



EDITH WEISS-MANN

Though always interested in the harpsichord, it was not until 1925 that Mme. Weiss-Mann began to use the old Italian instrument, dated 1756, which is associated with so many of her appearances. "This instrument, which belonged to George Steingraeber, of Berlin," Mme. Weiss-Mann said, "was sold by him in 1925 to the Museum for Hamburgian History, the director of which gave her permission to play it. In 1926, Steingraeber built an instrument especially for me—his third one bearing Opus No. 3. It was finished in 1927 and has always been admired for its beautiful tone and its perfect touch."

Mme. Weiss-Mann has used this instrument in many concerts and broadcasts, the latter notably under the direction of Sittard, Papst, Wendel, and Furtwängler. Other conductors under whom she has played—Mme. Weiss-Mann's work has taken her all over Germany—include Richard Richter, Hans Hoffmann, Brinkmann, Paulke, Knak, José Eibenschütz, Prof. Dr. Fritz Stein, Prof. Ramin, Rudolf Schulz-Dornburg, and Hindemith.

"I have played," she said, "the Bach St. Matthew's and St. John's Passions, Art of the Fugue, all the Brandenburg Concerti, all the harpsichord concerti, and those for two and three harpsichords; all sorts of Handel music for solo and chamber music; a vast quantity of known and unknown harpsichord music from Italy, Spain, France, England, and Germany, not to overlook new harpsichord music by Graener, Coster, and Stravinsky (orchestra parts). My Society for Ancient Music had a successful career doing, among other things, many unknown manuscripts and even an entire opera from 1705, interpreted by players of the society. We were often invited by the Hamburg University to play for its professors and students.

"Everybody who plays the piano at all seriously, should also be able to play the chief keyboard instruments of the various epochs—Bach, Rameau and company, on the harpsichord and clavichord; Haydn, and Mozart on the *Hammerklavier;* Beethoven, Schumann, Brahms, and so on, on the modern pianoforte. In addition all of my pupils learn to play the music of our own times, from Debussy, Granados and Scriabin, Elgar, Hindemith, and Casella, to other and even more modern composers. And what a mistake to think modern composers have not written for the harpsichord. They have written many excellent works, such as concerti by Hugo Distler, Wilhelm Maler, and Marguerite Roesgen-Champion, and many lovely little pieces by such writers as Robert Oboussier and Kaminski.

"Due to the fact that you can play Renaissance, baroque, rococo, and Biedermeier on the harpsichord," Mme. Weiss-Mann went on, "study of the instrument must make a special point of making accessible to the executant all of its many and varied tonal possibilities. You can play it like an organ, a harp, a lute, and in the manner of *concerto-grosso* with the effects of *tutti* and solo, and," the musician emphasized, "I am quite out of patience with the notion that the harpsichord is limited to sugary accents, dainty miniature effects, and tinkling tone quality; when the truth is, it is one of the noblest, most majestic, and deeply expressive instruments in existence."

I. S.

London Coronation Plans

(*Continued from page 7*)

Delius' suite, Florida, written fifty years ago at Leipsic, but never performed in this country. There was good reason for it, too; but good novelties are rare as hen's teeth nowadays.

ELGAR SHINES

Elgar's first symphony, which completed this program was by all odds the best piece on it. And Elgar's cello concerto, played by Gaspar Cassado at the Courtauld-Sargent concert a few days later, also held its own against foreign competition, as represented by Sibelius' third symphony and Dvorak's fourth. But Dvorak's melodic invention, in this naive and unaffected opus, sent us home in a happier mood than either Sibelius or Elgar could evoke.

Recitals are just picking up after the Easter week hiatus. Goodness knows, the weather was cold enough this year to have kept plenty of people indoors, but giving concerts on or near English holidays is tempting fate. Josef Lhevinne was one of the first to break the spell, and his facile and fastidious pianism won much admiration. Liszt's Feux Follets, for instance took our breath away.

VIOLA MITCHELL RETURNS

Another artist from America to have a successful hearing was Viola Mitchell, violinist, who played an unhackneyed program, including Malipiero's concerto and Fauré's A major sonata. Paganini's Caprice (No. 21), arranged by Szymanowski, gave us a measure of her virtuosity—we were already familiar with her charm.

In the realm of chamber music we had an interesting sonata recital from Max Rostal, violin, and Franz Osborn, piano, both first-rate young artists transplanted from Berlin. Mozart, Beethoven and Brahms were done with rare precision and beauty of tone. Another pair, Norman and Stanley Chapple, completed their interesting series of sonata recitals with Sibelius and Brahms.

Buenos Aires Music

(*Continued from page 7*)

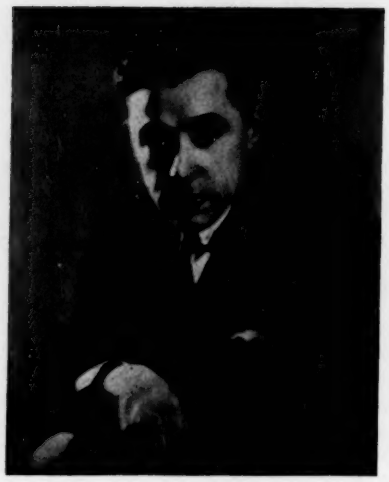
The other ballet executives are Margarete Wallmann and Paul Petrof.

IMPERFECT RADIO

Owing to weather conditions, short-wave radio reception from North America is not yet heard here with the volume and accuracy of the German and English broadcasts. This is regrettable because of the brilliant variety and magnificent tone quality (when well registered) of the North American programs. It would be a boon, too, if we could hear the Metropolitan Opera performances at night. The matinées were given out recently by our local station (L. R. 4 Radio Splendid) with great clarity.

It should be added that the conditions are better elsewhere in Argentina. Not long ago I heard an ideal North American short-wave broadcast at La Cumbre.

During the current month, our city is hearing Gregor Fitelberg (Polish conductor) lead a series of orchestral concerts including the complete cycle of tone-poems by Richard Strauss.



WILLIAM SPADA,
conductor of the New Jersey Opera Association, which gives a performance of Traviata at the War Memorial High School, West New York, N. J., on April 30. The cast includes: Ina di Martino, Lawrence Power and Martino-Rossi.

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RENÉ MAISON,
tenor of the Metropolitan, entertains a group of Girl Scouts. Mr. Maison appeared as soloist on a coast to coast broadcast over the Columbia Broadcasting System on March 19, celebrating the twenty-fifth anniversary of the Girl Scout movement.
(Photo by Paul Parker.)

ELEANOR BERGER,
American contralto, in the Borghese Park, Rome, with Amaldo Graziosi, her accompanist.

DR. PAUL A. PISK (left),
Viennese composer and accompanist, with Frank Kerdijk, Dutch music critic, and Rosy Wertheim, Dutch composer, in Havana.

MRS. A. K. VIRGIL
(right) and Mabel Snavely at the Virgil School of Music, Tampa, Fla. The students gave a recital on March 26 which featured Lillias Parker

HAROLD HENRY,
composer-pianist, from an etching by Mathilde de Cordoba.

LEONORA CORONA
with her dog, Spooky, at her country home, Corondell, in upper New York state. With the singer is her niece, Cecily Cohrone, and her dog, Emperor Jones. Miss Corona sang with the San Carlo Opera Company in Chicago on April 23 and 24 in La Gioconda and Cavalleria Rusticana.

HAROLD DART
was at the piano on March 10 for a concert with Rosemarie Brancato at Battle Creek, Mich.; 16, with Miss Brancato in Scranton, Pa.; 30, with James Melton in Detroit; April 10, for a radio broadcast with Mr. Melton (WEAF, Sealtest Party); 18, at Town Hall, New York, with Miss Brancato; today (April 24) he appears at Carnegie Hall, New York, with Miss Brancato; 29, in Milwaukee, Wis., with James Melton; May 3, in Benton Harbor, Mich., with Mr. Melton.

GRADUATES OF 1937
of the American Academy of Dramatic Arts, New York.

ROBERT ELMORE'S
composition, Valley Forge, was played by the Philadelphia Orchestra under Leopold Stokowski on April 9. Mr. Elmore is a concert organist who has given recitals in New York and other major cities.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

PAUL ALTHOUSE

Leading Tenor of the Metropolitan Opera Association, Was Soloist in the Gabrilowitsch Memorial Verdi Requiem in Detroit on April 22.